ROB CROSBY

"SHE WROTE THE BOOK"

2:43

ARISTA RECORDS

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Producers: Tina Silvey
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PEPPERS
"GIVE IT AWAY"
4:22
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VOICE OF
THE BEEHIVE

"Monsters
And Angels"
TRT 3:30

A&M

VIDEO


RCA VICTOR
LPM-1333
A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING
MIDNIGHT FOR TWO
THE THREE SUNS WITH PIPE ORGAN
PHOTO: MURRAY LADEN
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MIDNIGHT FOR TWO

THE WORLD IS WAITING FOR THE SUNRISE • WHEN YUBA PLAYS THE RUMBA ON THE TUBA
MEMORY LANE • BLUE TANGO • I DON'T STAND A GHOST OF A CHANCE • INTERMISSION TIME | SIDE 1

STELLA BY STARLIGHT • CUMANA • MIDNIGHT FOR TWO
AIN'T MISBEHAVIN' • LET'S CALL THE WHOLE THING OFF • THE VERY THOUGHT OF YOU | SIDE 2

The Three Suns
with Ray Bohr on the Pipe Organ
Produced by Al Nevins Arranged by Sid Ramin

Somewhat later than midnight and far earlier than the world usually waits for the sunrise, two giants collaborated to create mighty fine music. The Three Suns have found a powerful friend in the thunderous pipe organ to complete this present package — MIDNIGHT FOR TWO.

Throughout their years of producing records, the Three Suns have established a reputation for palatable sounds. These sounds have been projected within the instrumentation of the group — accordion, guitar and organ — and, when desiring enhancement of the customary instruments, elaborated to include strings, brass and woodwinds. At times Al Nevins, producer of all of the Three Suns musical endeavors, has reached into the instrumental bag of tricks to uncover the exotic, the refreshing and the novel in sound. This imagination has placed the Three Suns on a pinnacle of musical taste. There has never been a bad record nor a bulky album. Thought and description have been blended with an understanding of what you would like to hear and the end result — success after success.

Surrounding the Three Suns on recording sessions have been the master craftsmen of the music business. Somehow the sessions seem easier, more pleasant, and apparently the food and coffee most plentiful, under the auspices of the genial Suns. Now they have set aside the orchestras of twenty, thirty and forty musicians and uncovered the sounds of sixty-four men in the mighty giant. The pipe organ is a dreamland Gargantua. Sounds are multi-full. Ray Bohr, an album artist in his own right, has applied his deft hands to share this mixture of midnight revelry. It is not enough simply to combine the Suns with pipe organ and then call it an album.

Al Nevins recruited Sid Ramin, arranger extraordinary, and planned this project step by step. Sid Ramin, well seasoned by years of conjuring the spectacular scores of the Milton Berle TV shows and many other choice assignments, delivered the Three Suns with a new sound. The taste, talent and style remained the same, however — the addition was to be only one more person with a tremendous calling — the pipe organ. One of New York's largest theaters was then recruited to cage the mighty pipe organ with the Three Suns. Take a few standards, sprinkle with brightness, add a fresh face and another enchanting album is completed.

From start to finish MIDNIGHT FOR TWO listens like a four-star picture. There is something new added to all the old standards. The Three Suns and Ray Bohr on the organ initially kick out their feet with a happy spirit of optimism on *The World Is Waiting for the Sunrise*. Number after number the projection is alive. Notes appear real and moods are transplanted to you personally. Halfway through this MIDNIGHT FOR TWO, we prepare for a change with a Morty Nevins original. *Intermission Time* — then on to more delight on the second side with a special contribution from the pen of Sid Ramin, *Midnight for Two*. Breaking down one number after another would be useless, as the package is a gift no one would refuse. In fact, it may be just what you wanted, needed, or didn't have — to make your listening hours worthwhile.

Ray Bohr has excelled on the pipe organ and presented a new friend with the Three Suns. Twelve arrangements, delightfully planned by Sid Ramin, are coupled on one disc to provide an experience after dark for the most discriminating.

The end result — Al Nevins' production of MIDNIGHT FOR TWO is palatable for play anytime.

NOEL R. KRAMER

© by Radio Corporation of America, 1957

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It is distinguished by these characteristics: 1. Complete frequency range. 2. Ideal dynamic range plus clarity and brilliance. 3. Constant fidelity from outside to inside of record. 4. Improved quiet surfaces.

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Enjoy these eight great concert favorites!











SPEAK SOFTLY LOVE



TONY RICCIO

SIDE 1

1. *SPEAK SOFTLY LOVE–2:30*
2. *CIAO CIAO BAMBINO–2:19*
3. *FOR THE GOOD TIMES–3:00*
4. *SWEETHEART–3:05*
5. *MALA FEMMENA–2:38*
6. *PUT YOUR HAND IN THE HAND–3:01*

SIDE 2

1. *THE MORNING AFTER–2:41*
2. *ALONE AGAIN (Naturally)–2:36*
3. *LOVE ME WITH ALL YOUR HEART–2:53*
4. *LOVE–1:40*
5. *SUMMER TIME IN VENICE–2:35*
6. *FIRST TIME EVER I SAW YOUR FACE–2:34*

To Carl & Penny,
Hope to see you again here
in Daytona Beach,
Sincerely
Tony Riccio Jr.

Young—Refreshing—Clean Cut

This is the impression you get when you meet Tony for the first time.

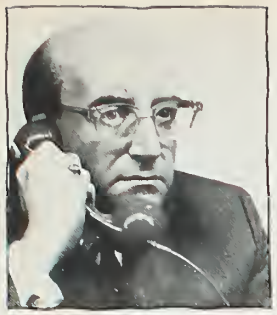
Born and raised in Bridgeport, Connecticut, Tony started singing professionally at the age of 15. In 1967 he joined the Navy where his unusual talent was recognized and he had the chance to spend his four service years as a musician with several Navy bands.

Out of the service Tony decided to make Florida his home. I asked Tony "Why did you decide to make this album a musical trip through the Mediterranean?"—Well—he thought he just liked the music. Maybe it is the Italian blood in his veins since both of Tony's grandparents came from there a long time ago.

When you lower the tonearm of your turntable toward the first groove now, close your eyes and lean back in your chair; as the music surrounds you, you can almost see Tony sitting on stage with his Cordovox and sing to you "Speak Softly Love".

Larry D. Shaw
SCULPTURED SOUND STUDIOS

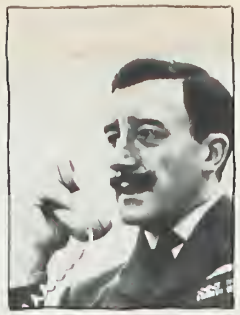
Sincere thanks to a good friend, Guido Levetto.



PETER SELLERS as
President Muffley



GEORGE C. SCOTT as
General "Buck" Turgidson



PETER SELLERS as
Group Captain Mandrake



STERLING HAYDEN as
General Jack D. Ripper



TRACY REED as
"Miss Foreign Affairs"



PETER SELLERS as
Dr. Strangelove

Peter Sellers • George C. Scott

Stanley Kubrick's

Dr. Strangelove

or: How I Learned To Stop Worrying And Love The Bomb

also starring Sterling Hayden · Keenan Wynn · Slim Pickens and introducing Tracy Reed (as "Miss Foreign Affairs") Screenplay by Stanley Kubrick, Peter George & Terry Southern Based on the book "Red Alert" by Peter George Produced & Directed by Stanley Kubrick A Columbia Pictures Release

Great films are great in every respect—performances, direction, screen play, cinematography, costume, design and, of course, music. Stanley Kubrick's "Dr. Strangelove or: How I Learned To Stop Worrying And Love The Bomb" virtually exploded onto the American movie scene early this year and was greeted by the most sensational reviews ever to be bestowed on a film. Critical raves were repeated in subsequent openings throughout the world. In short it is a great film. ■ Supporting the brilliant action of the motion picture was a background score that matched and complemented the satirical wit of the funny and fascinating film. The main theme from "Dr. Strangelove" is included in this album of songs from memorable movies. This theme and the others are among the best to be composed for films. ■ All of the films made a strong impact when released. The musical themes from these motion pictures will help recall some of the most wonderful moments from these exciting screen events. Some of the themes are parts of coveted Academy Award scores. Others have become musical standards. All have the distinction of having been introduced in exceptional motion pictures.

Produced by JACK LEWIS

SIDE 1

1.	THEME FROM DR. STRANGELOVE (L. Johnson)	The Laurie Johnson Orchestra Screen Gems-Columbia Music, Inc.-BMI 2:17
2.	THEME FROM THE VICTORS (My Special Dream) (S. Kaplan - F. Douglas - H. Greenfield)	Sol Kaplan & Orchestra Screen Gems-Columbia Music, Inc.-BMI 2:36
3.	RIVER KWAI MARCH-COLONEL BOGEY (Arnold-Aldford)	Morris Stoloff & Orchestra—Columbia Pictures Music/Boosey & Hawkes-ASCAP 2:30
4.	MOONGLOW-PICNIC (Mills-Duning-Hudson-Delange)	Morris Stoloff & Orchestra—Mills Music/ Columbia Pictures Music-ASCAP 3:01
5.	FROM HERE TO ETERNITY (Karger-Wells)	Morris Stoloff & Orchestra Columbia Pictures Music-ASCAP 2:44
6.	DIAMOND HEAD THEME (H. Winterhalter)	Johnny Williams Conducting the Columbia Pictures Studio Orch., Columbia Pictures Music-ASCAP 2:28
7.	DAMN THE DEFIANT! (C. Parker)	Orchestra Conducted by Muir Mathieson Columbia Pictures Music-ASCAP 3:05

SIDE 2

1.	LAWRENCE OF ARABIA (M. Jarre)	Orchestra Conducted by Maurice Jarre Gower Music, Inc.-BMI 1:54
2.	THEME FROM PSYCHE 59 (K. V. Jones)	Orchestra Conducted by K. V. Jones Screen Gems-Columbia Music, Inc. BMI 1:40
3.	IN THE FRENCH STYLE (J. Kosma)	Norman Percival & His Orchestra Screen Gems-Columbia Music Inc-BMI 2:14
4.	BARABBAS (M. Nascimbene)	Orchestra Conducted by Mario Nascimbene Columbia Pictures Music-ASCAP 5:05
5.	SONG WITHOUT ENO (The Rakoczy March) (Berlioz)	Orchestra Conducted by Morris Stoloff Columbia Pictures Music-ASCAP 4:02
6.	THEME FROM THE INTERNS (Toss Me A Scalpel) (L. Stevens)	Leith Stevens & Orchestra Gower Music Inc-BMI 2:53

CP 464 ALSO AVAILABLE ON STEREO SCP 464

COLPIX RECORDS

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HI FIDELITY

Guy GRECO
and
THE FOUR SAINTS

L.A.T. records
101

SIDE A.

1. BACK IN THE U.S.A.	ASCAP	2:38
2. FUNKY TOWN	ASCAP	3:01
3. IF	ASCAP	4:15
4. LLOYD PRICE MEDLEY	ASCAP	3:39
5. GIVE ME SOME LOVIN'	ASCAP	3:45
6. ALL I HAVE TO DO IS DREAM	ASCAP	2:52

SIDE B.

1. SWEET ROSE	ASCAP	3:32
2. BOOGIE WOOGIE BUGLE BOY	ASCAP	2:29
3. CHATTANOOGA CHOO-CHOO	ASCAP	2:35
4. OLDIES BUT GOODIES	ASCAP/BMI	4:20
5. TERRY'S POLKA	ASCAP	2:09
6. KALAMAZOO	ASCAP	2:01
7. AL DI LA	ASCAP	3:36

GUY GRECO AND THE FOUR SAINTS are not just musicians, or entertainers, or singers, they are just five men at work with one idea and goal. That is to bring as much fun and pleasure to their audience as they can.

In the past 20 years it didn't matter if there were six customers in a nightclub or 2000 guests at a Cotillion Ball. To them every audience was there to have a good time and so were Guy Greco and the Four Saints.

Their antics on stage and the fun worded songs they sing are for everyone to enjoy. It's not a put on, it's genuine. The band knows it and the audience knows it.

Of course this relationship with the audience could not have occurred unless the talent was there in the first place. The musical background of these five gentlemen is varied, extensive, and learned.

Guy Greco, founder and leader, sings lead and directs the flow of the group's program. He has a clear strong voice that gives stability and meaning to every song they do. His saxophone work also adds a special touch when others are performing or when he takes a solo.

Gene Lonchar, organ and keyboards, is the foundation of all the music in the group. His unique style of keyboards is unparalleled in creating understanding melodies and chords while also giving excitement and expression to every song played. He sings strong harmony on most songs with occasional leads.

Walt Pickell, Percussionist and head crazy in the group is responsible for creating the solid drive the group has on its rock and swing tunes as well as the pronounced beat on every tune that makes even non-dancers want to move their feet on the dance floor. Walt provides a lot of the comedy and pure unabashed fun for all from the stage and among the people in the audience. He sings lead on most rock tunes and provides tenor harmony on the ballads.

Gus Interrante, bass, is the mysterious one in the group but his pulsating bass line rhythms are no mystery. Gus underlines the total drive of the group with his steady and influential beat which provides great depth to the music.

Gene Corbo, man for all instruments, makes a large contribution to the music by embellishing the melodies on trumpet and trombone and providing background on string machine and piano. He also fills in for Walt on traps and helps on Latin rhythms. Gene also does his own antics in many of the skits and adds another harmony voice on the vocals.

This album was made for their audiences to enjoy and not to showcase their individual talents. Tens of thousands of people have danced to Guy Greco and the Four Saints throughout the years in places like the Westover Inn and Golf Club in Norristown and the beautiful Sunnybrook Ballroom in Pottstown. (Eleven out of the last fourteen New Year's Eve Parties have featured Guy Greco and the Four Saints in the ballroom.) They have also appeared in all the hotels in Philadelphia, and they have also appeared in Washington, D.C., Baltimore, Hershey, Harrisburg, and Atlantic City. They've performed at affairs such as Cotillions, dinner dances, concerts, weddings, picnics, political fund raisers, proms, and even on a cruise ship.

On this, their first album they do what they do best, perform for the people and have a good time.

Cover Photo: Ouca Studio, Norristown, PA
Engineer: Terry Hoffman
Designed/Printed/Fabricated: Lee Myles Assoc. Inc., N.Y.



Dave LaBarge

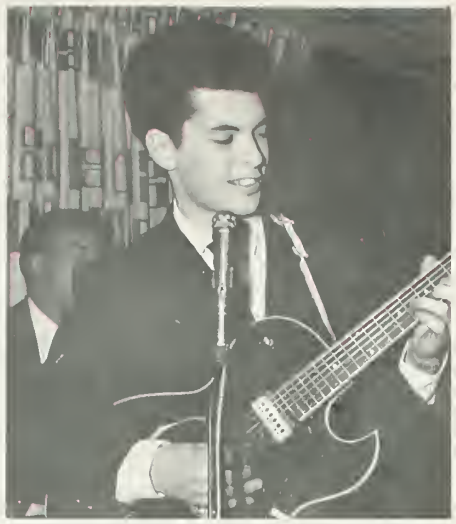
DRUMS

Age 24 Birthplace: Tupper Lake, N.Y.

Musical Education: Self Taught

Hobbies: Golf — Skiing

Marital Status: Single



Dick Tosti

VOCALIST — GUITARIST

Age 24 Birthplace: Rochester, N.Y.

Musical Education: Cincinnati Conservatory of Music

Hobbies: Collecting of Music Records of Famous Guitarists — Swimming — Bowling — Billards

Marital Status: Single



Sy Salamy

BASS

Age 24 Birthplace: Tupper Lake, N.Y.

Musical Education: Self Taught

Hobbies: Cooking

Marital Status: Single



Here at last! The Album you all have been asking for.

Because of the many requests from the patrons of the Mar Mac Lounge in Saranac Lake, this Album was put together.

Arnie and Marsha McClay, owners of the Mar Mac Lounge, located at 8 Bloomingdale Ave, Saranac Lake, who gave the Dick Tosti Trio an opportunity to showcase their talents contributed to make this Album possible for their patrons.

The tunes in this Album are those most requested by all who came to listen or dance to the music of the Dick Tosti Trio during their 8 month S R O Engagement at the Mar Mac Lounge in Saranac Lake, New York

YOU too will agree — its MUSIC...!

Ken Charles
"Producer"

ATLANTIC

STEREO
SD 8222

ARIF MARDIN
GLASS ONION

ARIF MARDIN?

Arif Mardin was discovered lurking behind a National guitar in the storage room of Fame Recording Studios in Muscle Shoals, Alabama. Swathed to the occiptal in a Galanos burnoose, the crafty Levantine maintained that he was merely resting on the last leg of a hadj to fuka, Mississippi—a devoir committed before his birth by a hebephrenic hamal on his maternal side as an offering to Allah to prevent General Allenby from obtaining a certain historical strategic objective. "Check the third bar of letter B; the dobro is playing F natural while the Leslie is in reverse," he hissed uncontrollably at Tom Dowd, who was gallantly "producing" a Wilson Pickett session while "executive" Jerry Wexler was wasting a Brunswick stew at Singleton's. In a trice the surly Seljuk was roused into service and was soon writing horn parts which were to elicit barely disguised smirks from the ilk of Wayne Jackson and Bowlegs Miller, the millionaire Memphis musicians who are still gigging for laughs.

Dissolve to Atlantic studios, New York: "Memphis sound, my tookus," Felix Cavaliere was saying at a midnight overdub session to the cowering Turk. "I want seven trumpets in seven-part harmony against moving cellos with a countermelody in the violins."

"Sure enough, Italian cap'n," Arif say. His penchant for mollification was already honing to its keenest edge. The keepers were watching him closely; in another month they would throw him in with Lew Futterman or Charlie Greene.

MONTAGE:

Night school classes in civics, bop-talk for new citizens, old Charlie Ventura licks, farmed-out scores for BMI dinners, miles of leader tape, Solomon Burke changes, spoiled acetates, cheeseburger all in the faders, drugstore coffee in the console, Nesuhi upside your head, upstairs studio Atlantic, downstairs studio Atlantic, Chips' studio Memphis, Stax Memphis, Rick Hall's Fame studios Muscle Shoals, Muscle Shoals Sound Studios, idiot TV "arrangers," Lincoln Center grief, jazz dates, pop dates, r&b dates. And that's some of it.



What, then, is an Arif Mardin, this cryptic locution that has been appearing with baffling regularity on labels, surveys, reviews, ads, and charts?

Well, to us Arif Mardin is our well loved colleague who came here as a music student to the Berklee School of Music in Boston from Turkey in 1958 and who Nesuhi Ertegun brought to the Atlantic studios to be an apprentice editor, quondam leader splicer, and general engineering acolyte. Arif's ambition was to get Diz or Duke to record one of his jazz compositions; both so did, and Nesuhi began to use Arif to supervise jazz dates, then to sketching horn fills.

Incurably exposed, he contracted r&b fever, and he began to work with Atlantic's Tom Dowd and me, arranging and co-producing for Aretha Franklin, Arthur Conley, Wilson Pickett, King Curtis, The Rascals, The Sweet Inspirations, Dusty Springfield, Chér and so many others.

Arif is polite and warm to the point of self-effacing courtliness, and his love and concern shine through. Musicians in studios between 60th Street and Muscle Shoals have the deepest affection for him as a man and limitless regard for his musicianship. He is a terrific session director with intent and thrust, and yet is always exquisitely courteous. *All* artists with whom he has worked venerate him.

He is 37 at this writing, married, has two young children, is a fine host, adept in wines, soulful in bridge, literate, well educated, urbane, eclectically versed in all music, able to converse with equal facility on 16th century secular song and Tom Cogbill's bass lines alike. He reads, he digs theater and film, painting, he has a wide acquaintance among the diplomatic set (his family name is as famous in Turkey as, let us say, Rockefeller here).

This album has been in his system for a long time. Please to notice the roots: blues, country, early rock, new rock, jazz, and, always, soul. And, to our notion, the brilliant arrangements and their execution do that which is currently much discussed and almost never accomplished: they truly combine rock, blues and jazz in a fully realized way. The groove is always there, the taste impeccable.

The sessions were a deep pleasure for the ineffable Muscle Shoals rhythm section, they told us. They exhibit their tremendous ability and versatility on this eclectically beautiful LP, from the stone funk of *Midnight Walk* to the Eastern rhythms of *How Can I Be Sure*.

Far out Pasha Mardin, we salute you and your too-tight LP, *"Glass Onion."*

Your picture is on the front.

Your Atlantic People's Scribe,
JERRY WEXLER

SIDE ONE

1. **GLASS ONION**
(By John Lennon & Paul McCartney; Maclen, BMI. Time: 2:42)
2. **PROUD MARY**
(By John C. Fogerty; Jondora, BMI. Time: 3:32)
3. **SYMPATHY FOR THE DEVIL**
(By Mick Jagger & Keith Richard; Gideon, BMI. Time: 3:56)
4. **WALK ON BY**
(By Hal David & Burt Bacharach; Blue Seas-Jac, ASCAP. Time: 3:19)
5. **STRANGE BREW**
(By Eric Clapton, Felix Pappalardi & Gail Collins; Pronto-Coseb-Windfall, BMI. Time: 4:18)

SIDE TWO

1. **HOW CAN I BE SURE**
(By Felix Cavaliere & Eddie Brigati; Slacsar, ASCAP. Time: 3:35)
2. **(Sittin' On) THE DOCK OF THE BAY**
(By Otis Redding & Steve Cropper; East/Memphis-Time-Redwal, BMI. Time: 3:20)
3. **LISTEN HERE**
(By Eddie Harris; Hargrove, BMI. Time: 3:10)
4. **MARY ANN**
(By Ray Charles; Progressive, BMI. Time: 2:06)
5. **AIN'T NO WAY**
(By Carolyn Franklin; Cotillion—14th Hour, BMI. Time: 3:08)
6. **MIDNIGHT WALK**
(By Arif Mardin; Pronto, BMI. Time: 4:28)

ALL THE ARRANGEMENTS ARE BY ARIF MARDIN

PERSONNEL

The rhythm section on all selections is: Eddie Hinton, lead guitar & harmonica; Jimmy Johnson, rhythm guitar; Barry Beckett, organ, electric piano & piano; David Hood, electric bass & Roger Hawkins, drums & percussion.

On *Mary Ann* Felix Cavaliere joins the above on organ.

On *Ain't No Way* & *Midnight Walk* Arif Mardin joins the above on piano.

The horn section on *Glass Onion* is: Bernie Glow & Mel Davis, trumpets; Wayne Andre & Paul Faulise, trombones & Harvey Phillips, tuba.

On *Sympathy For The Devil*, Marty Fulterman joins the above on oboe; the piccolo trumpet solo is by Mel Davis & the vocal effects are by Eddie Hinton.

The horn section on *Proud Mary*, *Strange Brew* & *(Sittin' On) The Dock Of The Bay* is: Andrew Love & Joe Arnold, tenor saxes; Floyd Newman, baritone sax & Wayne Jackson, trumpet.

The tenor sax solos on *Strange Brew* & *(Sittin' On) The Dock Of The Bay* are by Andrew Love.

On *Walk On By* Marty Fulterman, oboe; Harvey Estrin, flute; Gene Orloff & Emanuel Greene; violas & Lucien Schmit, cello are added to the rhythm section.

The horn section on *Listen Here* & *Midnight Walk* is: Frank Wess & Charlie Mariano, alto saxes; King Curtis & Seldon Powell, tenor saxes; Pepper Adams, baritone sax; Ernie Royal, Al Porcino, Herb Pomeroy & Joe Newman, trumpets & Jim Cleveland, Garnett Brown & Benny Powell, trombones.

The trumpet solo on *Listen Here* is by Joe Newman & the alto sax solo on *Midnight Walk* is by Charlie Mariano.

The flute solo on *How Can I Be Sure* is by Harvey Estrin.

On *Ain't No Way* Ray Alonge, Joseph DeAngelis & Earl Chapin, French horns, are added.

On *Mary Ann* Frank Wess, Charlie Mariano & Seldon Powell, flutes, are added.

The string section on *How Can I Be Sure*, *(Sittin' On) The Dock Of The Bay* & *Ain't No Way* is led by Gene Orloff.

The vocal background on *Mary Ann* is by Eddie Brigati & David Brigati.

All the other vocal backgrounds are by Jeannie Greene, Donna Thatcher & Mary Holiday.

Recorded at Muscle Shoals Sound Studio, Muscle Shoals, Alabama & Atlantic Recording Studios, New York.
Recording engineers: Tom Dowd, Marlin Greene, William Arlt, Jimmy Johnson & Adrian Barber
Cover illustration & design: Stanislaw Zagorski
Backliner photo: David Gahr
STRANGE BREW, *LISTEN HERE* & *AIN'T NO WAY* WERE PRODUCED BY TOM DOWD & ARIF MARDIN. ALL THE OTHER SELECTIONS WERE PRODUCED BY ARIF MARDIN.

This is a stereo recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.
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ATLANTIC RECORDING CORPORATION,
1841 BROADWAY, NEW YORK, NEW YORK 10023

Your Masterworks Merchandiser APRIL 1962

A Record Sampling of the April Masterworks Releases Shown Below, With Commentary by Schuyler Chapin, Executive Director of Columbia Masterworks, and John McClure, Music Director



ML 5688/MS 6288



ML 5692/MS 6292



ML 5722/MS 6322



ML 5723/MS 6323



ML 5724/MS 6324



ML 5725



ML 5736/MS 6336
(Not included on record.)

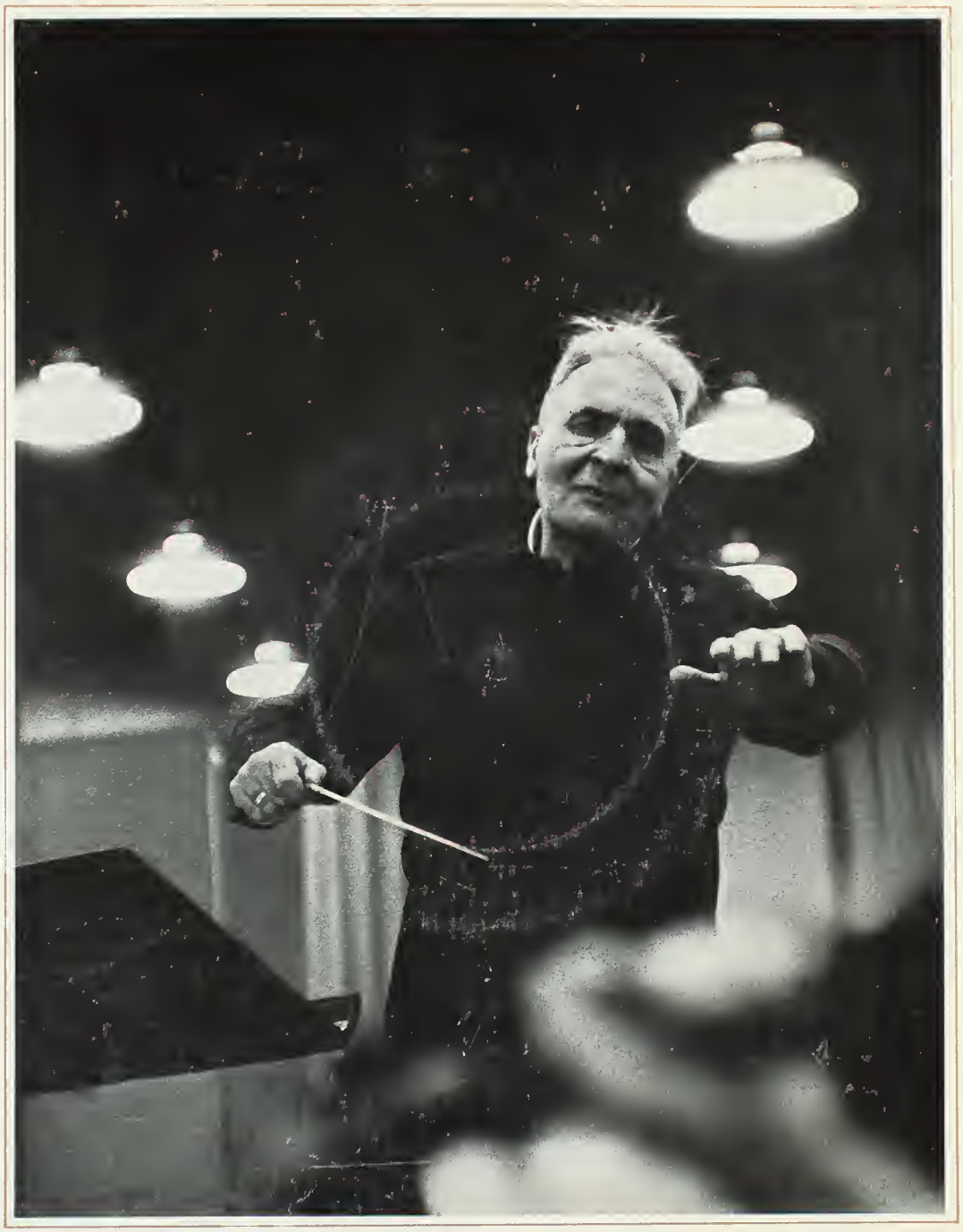


M2L 275/M2S 675

GUSTAV MAHLER:
SYMPHONY No. 9
IN MEMORIAM
BRUNO WALTER
(1876-1962)
Conducting
THE COLUMBIA
SYMPHONY ORCHESTRA

M2L 276/M2S 676
World première performance Conducted by Dr. Walter, Vienna, 1912

"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.



BRUNO WALTER (1876-1962)

"He lived by the truth he found in music..."

Goddard Lieberson, President, Columbia Records

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Continental
PPL - 12.357



SHOW ... DE GRAÇA VOL. 3

BARNABÉ -

SHOW ... DE GRAÇA

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VOL. 3

BARNABÉ



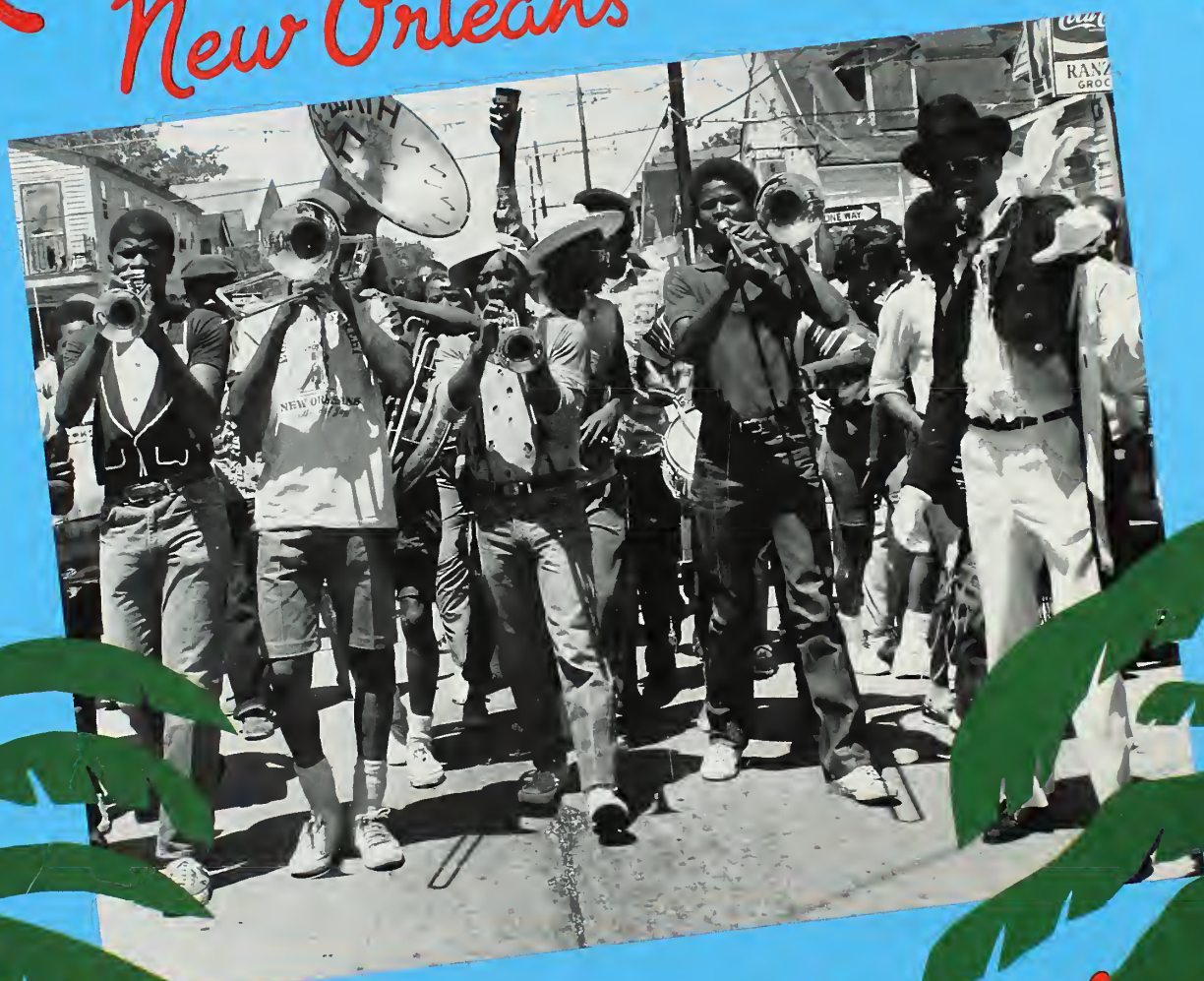
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Rebirth Jazz Band

New Orleans



Here to Stay!

ARHOOLIE 1092



REBIRTH JAZZ BAND of New Orleans
"Here To Stay"

The ReBirth Jazz Band of New Orleans is a part of the current "rebirth" or repopularization of traditional style marching brass bands in New Orleans, Louisiana.

The ReBirth, along with other young brass bands including the Roots of Jazz Brass Band, the Charles Barbarin Memorial Brass Band, Tuba Fats and the Chosen Few, the Pinstripes, the Dirty Dozen, the West End Jazz Band, the All Stars Jazz Band, the Young Men Jazz Band, Leroy Jones and the Hurricane Brass Band, and not to exclude older brass bands with young members such as Doc Paulin's Brass Band, Floyd Anckle and the Majestic Brass Band, Harold Dejan and the Olympia Brass Band, the Onward Brass Band, the Imperial Brass Band, the Spirit of New Orleans, and the original Sixth Ward Dirty Dozen Kazoo Band represent a new generation of New Orleans jazz musicians.

The first time you see the band it is evident that these guys are young. The members range in age from fifteen to nineteen years old. Sometimes a friend named Joe or Vincent will sit in with the band on tambourine. Though they are not official members, they like to help out and add a good percussive sound.

ReBirth Headquarters (as they call it) is located on North Villere, half a block from Armstrong Park and five blocks to the French Quarter. It is in a neighborhood known as Treme in the Sixth Ward where there is a strong tradition of Black New Orleans culture.

At the headquarters the band holds meetings and practices. On one wall plastic music notes seem to drift towards the ceiling. In a corner stands a mountain of stereo equipment and on top rests a large mirror that has been changed into the official ReBirth Headquarters sign. In another corner there is an altar constructed by Philip's and Keith's step-father, Larry, who is the drummer at the Antioch Spiritual Church.

Barbara Frazier, their mother, sings, plays piano and organ at her Baptist church. She is one of the chief supporters of the band and has influenced their performance on some of the hymns the ReBirth play. "I don't mind them using the house as headquarters," she said, "I'm glad that they want to play music and be in a brass band. If they work hard and keep at it they can develop something real good for themselves because there is a need for brass bands in New Orleans. People will always want to hear New Orleans music when they come to this city."

For just over one year the ReBirth Jazz Band has developed their own style of brass band music at street parades, jazz funerals, Social Aide and Pleasure Club parades, parties, public events, hotels, small neighborhood bars, and at various spots outdoors in the French Quarter.

The ReBirth sound is distinctly New Orleans and reflects many of the musical styles commonly found in the Black neighborhoods of this city like jazz, r&b, gospel, blues, and the poly-rhythms and chanting of the Mardi Gras Indians.

The tempo is well paced and never rushed. In a very natural setting they perform a variety of New Orleans songs like Saints, Lil' Liza Jane, Go To The Mardi Gras, Down By The Riverside, Closer Walk With Thee, Lord, Lord, Lord, They All Ask For You, Muskrat Ramble, and others.

The two trombones give the band a round and warm sound with lots of tailgate. The two trumpets can play high over the rest of the band, in counterpoint, or lay back and add rhythm. There is a lot of ensemble work and call and response between the trumpets and trombones. The drums lay down a hard second line of New Orleans funk and street rhythms, while the tuba plays walking bass lines more like a string bass.

New Orleans is a horn and percussion town. One of the strong influences in the development of the ReBirth's sound is that at one time or another they all played in the J.C. Clark High School Marching Band.

The Dirty Dozen Brass Band, the Pinstripes, Tuba Fats, and other brass bands have also been a strong influence on the ReBirth. This has led to the band's own interpretations of modern jazz classics like Thelonious Monk's Blue Monk, Golson's Killer Joe, and Herbie Hancock's Chameleon, as well as more currently popular pieces like Michael Jackson's Shake Your Booty and Billie Jean.

One of the ReBirth's original songs, Here To Stay (originally titled Pie) is a sort of testimony to the band's determination to stick together. The chorus repeated throughout goes,

"Hey there/don't go no where/ the ReBirth's on it's way./Hey there don't go no where/ the ReBirth is here to stay."

Brass bands in New Orleans are the continuation of a folk tradition which has existed in this city for over a hundred years. Their music is inextricably intertwined with the social life found in the communities from which these musicians grew up and in which they now live.

It is easy to forget that brass bands once flourished in America. Almost every city, town, or village supported it's brass bands during the late 1800's. From the beginning of jazz in New Orleans as we know it, brass bands have consistently been the main resource for new jazz musicians however they have very seldom been given the recognition by a wider audience.

The first Black New Orleans brass band to be recorded was Bunk Johnson's Brass Band in 1945. Since that time only a very small number of bands have recorded in comparison to those which have and do exist. Recently, however, as this record is an example, there has been a more concerted effort to get these groups on record.

This particular recording is also a good example of a New Orleans brass band performing for the people who really understand, love, and enjoy this music as a part of their daily lives. It was recorded in a small neighborhood bar called the Grease Lounge located just around the corner and down the block from the ReBirth's Headquarters, on May 3 and 7, 1984. From time to time this is one of the places where you can regularly hear the ReBirth perform.

Anyone with an interest in the history and development of jazz in America will be interested in listening to this record. You will hear elements of traditional, big band, bebop, and contemporary jazz styles, along with disco, Caribbean, Mardi Gras Indian, gospel, blues, and New Orleans second line street funk. A combination which gives their sound a certain timeless quality and makes the music, at once, fun to dance to like jazz was in it's formative years, and interesting enough to just sit back, and listen to which is more common with the more modern jazz styles.

(Jerry Brock-1984)

ARHOOLIE 1092

LORD, LORD, LORD, YOU SURE BEEN GOOD TO ME
SHAKE YOUR BOOTY
BLUE MONK
IT AIN'T MY FAULT
HERE TO STAY (PIE)

GOING TO THE MARDI GRAS
TUBA FATS
BLACKBIRD SPECIAL
LIL' LIZA JANE

Kermit Ruffins—*trumpet*
Gardner Ray Green—*trumpet*
Keith Anderson—*trombone*
Reginald Stewart—*trombone*
Philip Frazier—*tuba*
Kenneth Austin—*snare drum*
Keith Frazier—*bass drum & cymbal*

This is a "Live" recording made at Grease Lounge in New Orleans! I suggest you play side 2 first because I did a better job of recording the band on that 2nd day!

(Chris Strachwitz)

Recorded by Chris Strachwitz with 2 Neuman KM 861 microphones and a Nagra IV-S recorder at Grease Lounge
side A: May 3 & side B: May 7, 1984

All photos by Mike Smith
Cover by Patrick (Moon) Mullins & Jerry Brock
Produced by Chris Strachwitz, Jerry Brock & ReBirth Jazz Band
Thanks to James "12" Andrews for his help and introducing the band to us.

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FEATHERS IN THE WIND



SNOW GEESE

OHLP ONE STEREO

OHLP ONE
STEREO

FEATHERS IN THE WIND

SIDE ONE
1 CHILDREN OF THE NIGHT 3:25
2 HUNGRY EYES 3:45
3 I FELL IN LOVE WITH TEXAS 3:40
4 BENEATH THE AUGUST MOON 1:55 *
5 CEDRICH ALLRUNNER – BLACKHAWK 4:35
6 I'M AN EAGLE 3:40

SIDE TWO
1 FEATHERS IN THE WIND 5:00
2 BALI HI 4:30
3 I'D BE GLAD TO LET YOU LOVE ME 3:45
4 SHE DOESN'T THINK WE CAN MAKE IT 4:40
5 I LIVE WITH REBECCA 4:20.....25

produced by MICHAEL JEFFREY

recorded at MOOSE MEADOW dallas texas

all song published by ROYAL T MUSIC ASCAP

drawings by T MOORE salem oregon

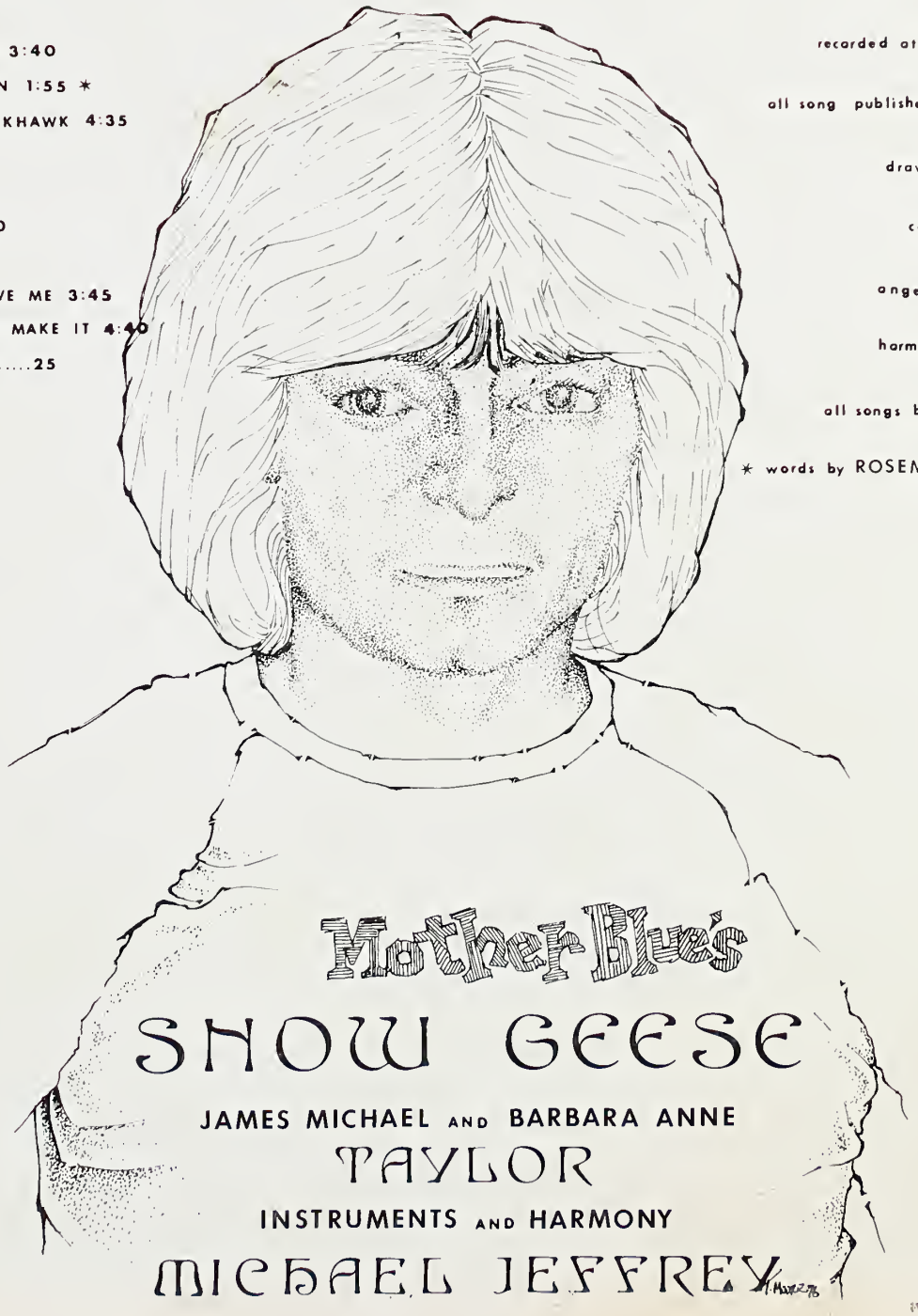
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angel – MARTIN BENUM & OEFCU

harmony on "..... texas" GARY BARRY

all songs by JAMES M TAYLOR except *

* words by ROSEMARIE JEAN KEMPTON & JMT



SNOW GEESE

JAMES MICHAEL AND BARBARA ANNE
TAYLOR
INSTRUMENTS AND HARMONY
MICHAEL JEFFREY

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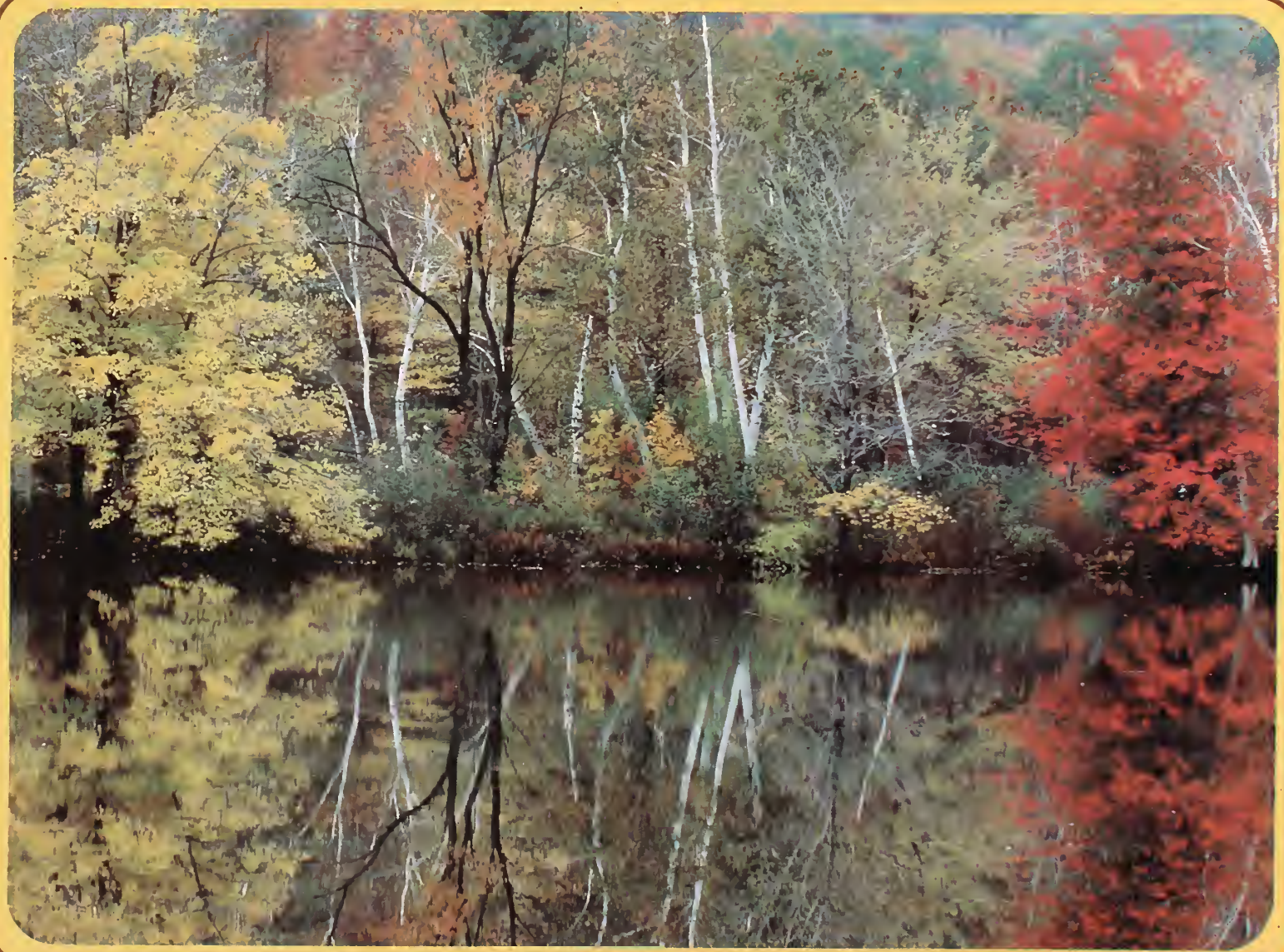
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SNOW GEESE
FEATHERS in the WIND
OLD HAT OHLP 001 STEREO

21 35
GOODWILL
$ 1.00

Still Waters



Still Waters

BRIDGE S2307

SIDE 1

OVERTURE TO STILL WATERS
JEFF NASH

WONDER OF HIS LOVE
RICHARD LATANE

WHO CAN TURN FROM HIS CALLING
RICHARD LATANE AND JEFF NASH

JESUS, REACH OUT, TOUCH ME
WILLIAM KNOTT

STILL WATERS
RICHARD LATANE

SIDE 2

PEACEFUL HEAVENLY LIGHT
RICHARD LATANE

WHERE ARE THE SAD TIMES?
SHELLY NASH

CHICKADEE
RICHARD LATANE

BLASTFURNACE
JEFF YEAGLEY

OVERTURE TO STILL WATERS
JEFF NASH

WONDER OF HIS LOVE
Words and Music by Richard Letane

Fresh the newborn feelings deep inside arise.
Bright the expectations of my days.
Soft the voice of love has stilled my tremblings.
Dawn dispels my derk and futile weys.

For the Son of God,
rises up,
with healing in His wings.

Strong the word of life has taken root in me.
Joyously my soul is filled with praise.
Budding with the life anew He gives to me.
Fruitful are the blessings of His weys.

For the living vine,
to me imparts,
the blessings of His love.

Feeling the wonder of His love deep inside of me.
Feeling the wonder of His love being lived in me.
Speaking the word thet holds all eternity.
Telling others of His love.

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WHO CAN TURN FROM HIS CALLING
Words and Music by Richard Latane and Jeff Nash

My Fathers who've gone before me now, have left me a testament
They've shown me the road they've traveled, gave me lots of hints.
I've read of their fears and sorrows, I've joined their triumph songs.
The light they've shed before me, helps me along.

But still I'm prone to wander, from the faithful way.
I'm needing a light much stronger every day.

It's then that he comes and illumines me, with light from the truth of His love.
He comforts my tears and sorrows, bids me carry on.
I know whom I follow my master, His power I'll display
My life like those of my fathers, will show the way.

Who can turn from His calling, who can match His love.
His presence hovers above me, like a dove.
He fills my soul with a longing, for power from on high.
With intimate communion, He draws nigh.

And so my friend if you're troubled now, confused and can't find the way,
that your fathers made before you, turn to Him today.
His peace will rest upon you, His love will be your song
His wisdom will be your glory, and keep you strong.

Who can turn from His calling, who can match His love.
His presence hovers above me, like a dove.
He fills my soul with a longing, for power from on high.
With intimate communion, He draws nigh.
And who can turn from His calling, who can match His love.
His presence hovers above you, like a dove.

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JESUS, REACH OUT, TOUCH ME
Words and Music by William Knott

Silently she hurried through the crowded streets and alleys,
watching for the Son of men to pass.
Waiting for the chance to touch the tassle of His garment,
kneeling in her misery at last.

Lord I want to be clean.
Lord I want to be free.
Lord I need all my sins forgiven.
Jesus, reach out, touch me.

Limping down a rocky, dusty avenue to nowhere,
lonely they were outcasts from all men.
Longing for the comfort of the grave so long denied them,
this is the plight of all the lepers ten.

Chorus

A proud and careful pharisee one night approached the Master,
hiding all his sin and pain from view.
Posing philosophical before the greatest teacher,
Jesus said, "You must be born anew".

Chorus

© 1982 BILL KNOTT



STILL WATERS
Words and Music by Richard Latane

When living becomes wanting,
and the living's incomplete.
When wanting isn't filling,
the shepherd you should meet.

Still waters lie,
green pastures beckoning,
hear shepherd's cry,
still waters lie.

Restoring is losing,
the path of my name's sake.
Cross shadows I follow,
His leading on in faith.

Chorus

A table prepared
my Savior unto me,
His mercies extended,
my enemies to see.

Chorus

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PEACEFUL HEAVENLY LIGHT
Words and Music by Richard Latane

When I wake up in the morning,
sun shining down on me;
the tears of a lonely night ere dried.

The warmth in His completeness,
is surrounding me;
the peace from the prayer of the crucified.

When I wake up on a sunny morning,
my heart is full of peaceful heavenly light,
Oh heavenly light.

I've struggled in my weakness,
to stand before the law as free;
but all my efforts were in vain.

But when I hear my Savior calling
my life and death can meet that longing child,
Oh struggling child.
When I wake up to my Savior's calling,
my heart is full of peaceful heavenly light,
Oh heavenly light.

I've stumbled in the bleakness,
of tiring drizzly grey;
no thought could keep me warm or dry

But when I hear my Savior calling
my power can keep you from falling child,
Oh stumbling child.
When I wake up to my Savior's calling
my heart is full of peaceful heavenly light.
My heart is full of peaceful heavenly light.
My heart is full of peaceful heavenly light.

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WHERE ARE THE SAD TIMES?
Words and Music by Shelly Nash

Where are the sad times,
The memories filled with pain,
Where are the heartaches,
The cold nights drenched in rain,

Where are the bad times,
The lonely hours,
Where is the sorrow,
The days of despair

God erased all the pain,
God knew what joy that peace brings,
He saw a need in my heart
And He filled it up with love.

Now I am singing,
I know what life can bring,
I know that Jesus
Can lift a sinking life.

If I could tell you
One thing I value most,
I'd say it's Jesus
And the peace He brought to me.

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CHICKADEE
Words and Music by Richard Latane

High on the barren limbs of a maple tree,
I hear a song of a chickadee.
Sound of a bird that thrives in the wintertime,
brings new hope to me.

Wander the fields of dead, dried, frozen grass
Stare at the stark and naked trees
Shiver and cry at the cold, cruel, biting, blast
as darkness draws nigh.

Jesus our only Lord and righteousness.
Jesus our guide is leading the way
through this world of grief and lonliness
to the tree that brings us life.

Nailed to a tree that stands on Calvary.
I hear a man who cries out loud.
Such words of love to me are a mystery.
brings new life to me.

His is a voice of the sweetest melody
His is a song of victory.
Safe in His word I walk with the certainty,
of eternity.

Chorus

Listen my friend to the song of Calvary.
Sound of a man whose love abounds.
Safe in His word you'll walk with the certainty,
of eternity.

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BLASTFURNACE
Words and Music by Jeff Yeagley

IN DEDICATION. WE REMEMBER **JEFFREY L. YEAGLEY.**

As We Share With You Jeff's Prayer Of Faith In Song
It Is Our Desire That The Message Of Blastfurnace
Will Become Your Prayer As It Has Become Ours
And Soon We Shall Become Reunited In That
Kingdom-come-will-be-done shape

Create me a clean, O hearth-God!
Unearth and crack, hammer, crush me,
With blast-furnace breath burn,
Unblemish, melt me.
And sear, smelt
But spare
Me.
I am
Too much in me,
Too much dirt, dross and clay.
These are mine, O earth-God, mine them!
Do not cast out but recast in
Thy kingdom-come-will-be-done
Shape.

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CREDITS:
EXECUTIVE PRODUCER JEFF NASH • **PRODUCER** MIKE SPENCER • **ORCHESTRATED AND ARRANGED BY** JEFF NASH, MIKE SPENCER (BLASTFURNACE, STILL WATERS), SHELLY NASH (PEACEFUL HEAVENLY LIGHT) • **RECORDED AND MIXED** AT THE MUSIC ANNEX, MENLO PARK, CA. • **STRINGS RECORDED** AT MASTER TRACK STUDIOS, HAYWARD, CA. • **CONDUCTOR** ROBERT MURPHY • **BASS GUITAR** MATHEW CHAPMAN • **SKETCH** MARLIN DOLINSKY • **SPECIAL THANKS TO:** CARL SANBURG, THE WILSON FAMILY, CHARLES CONLEY, JEFF WOOD

BRIDGE

492 2 LP $3.00

ENCOUNTER / Once You Understand / THINK

THINK: Lou Stallman and Bob Susser

Once You Understand — Lou Stallman, Aaron Wechter, Lenore Herz, Roy Weinberg, Lorenzo Truldi, David Kimble, Betty Cook, Jane Mauldin.

"My father never kissed me." "What do I do with my kids when they won't listen to me?" "I love my mom, and I suppose she loves me. If we could only get to like each other." "My kids don't appreciate anything I do for them." "My parents don't trust me."

Lou Stallman and Bob Susser have recorded, in locations throughout the country, from the big cities to the farmlands, live encounters of parents and teenagers who are unrelated to one another and from different backgrounds. As both sides spoke of their feelings about each other, anger, frustrations, pain, humor, and, most of all, honesty came through. The songs that follow each encounter express further the needs and feelings, the understanding and lack of it, and, finally, the hope. The result: a unique album, asking you to listen and pleading with you to "THINK."

SIDE ONE

ONCE YOU UNDERSTAND / 3:55

Chorus: Things get a little easier,
Once you understand.

Dad I'll be expecting you to get a haircut by Friday.
Son Forget it, Dad, that won't change anything.
Dad Forget nothing, you'll do as I say as long as you're living in my house.

Mom He knows I'm not feeling well, and yet he doesn't take one second out to help his mother; his only concern is himself
Son C'mon, Ma, what do you want from me?
Dad Don't argue with your mother; just shut up and listen.

Doughter But, Mom, all my friends'll be there.
Mom I said "NO" you can't go.
Daughter But why?
Mom I don't want you in that neighborhood.
Daughter Why? What's wrong with that neighborhood?
Mom I don't like the kind of people living there.
Daughter What's wrong with them?
Mom Never mind, someday you'll thank me.

Mom Are you sure no one kept you company tonight while you were babysitting?
Daughter What's that supposed to mean?
Mom Just curious.
Doughter Admit it, Mom, you don't trust me.

Mom Where are you going now?
Son To my friend's house.
Mom Don't you have things to do in the house? Don't you have any homework? Why don't you sit down and read a book?
Son Oh, Ma.
Mom Don't oh Ma me, you're wasting your life away with your foolish things.
Son What are you talking about? How about your bridge club, your ladies' groups, cocktail parties, your daytime programs; what about all that?
Mom That's different.

Son Ma, I'll be home at eleven.
Mom You better be home at ten or don't bother to come home at all.

Dad When I was your age I was working twelve hours a day six days a week, helping to pay for the food and the rent.
Son I don't understand, what's that got to do with me?
Dad If you can't figure that out for yourself, you're stupid . . .

Son Hey, Dad, did you see my new guitar? I joined a group.
Dod Son, there's a little bit more to life than joining a group or playing a guitar.
Son Yeah, Dad, what is there to life? Life? Life?

Potrolmon Mr. Cook?
Mr. Cook Yes?
Patrolman Do you have a son named Robert? Robert Cook, age seventeen?
Mr. Cook Yes.
Potrolman I'm sorry, Mr. Cook, you better come down to the station house . . . Your son is dead.
Mr. Cook Dead? . . . How?
Patrolman He died of an overdose.
Mr. Cook (Mr. Cook starts crying.)

GATHER / 2:04

Gather the moments,
And guard them well,
For when they go they go for good,
They don't say goodbye,
They don't even see you cry.

Gather the precious,
They're far too few,
And if you find along the way,
A few who care,
Let them know that you are there.

Do you know what you're chasin',
Have you seen what you've seen,
Do you know what you're facin',
Or are you passin' up your dreams?

Gather the children,
And watch them smile,
Their confidence will get you by,
Oh me, Oh my,
All you've gotta do is try.

Gather the feelings.

MY CHILDREN / 2:17

My children are growin' up strong,
And nothing's goin' wrong with my children.
Then why do I begin to cry, children ?
Every night I'm askin' myself,"Why, children?"
Those many stories read to you,
Could you have missed a word or two?
Oh, my children.

My daughter, when she's feelin' small
She knows that, after all, she's my daughter.
Oh how I'd like to get to know my own daughter.
I can still remember that first doll that I bought her,
The yesterdays have passed away,
Tomorrow's here, it's here to stay,
Oh, my daughter.

My buddy's become his own man,
A simple little plan, for my buddy,
And all his moods are very much like his daddy's.
Will he ever feel that he has outgrown his daddy?
Oh, could it be there's more to see,
Or maybe it's been only me,
Oh, my buddy.

SIDE TWO

GOTTA GET TO KNOW EACH OTHER / 2:20

I have come to the conclusion,
That we're living an illusion,
If we can't take off a moment
To get to know each other.

Though some time has passed before us,
It will no longer ignore us,
It's reminding me and you
That we must get to know each other.

There's been enough small talk,
You're hearin' it everywhere.
We've gotta clear the air,
We've got a lot to share.

Let's not waste another minute,
For the day holds much within it,
Let us take a stand together,
Now,
And get to know each other.

THE ROAD / 2:05

Spoken
Have you ever walked down the road, and gotten the feeling that nothing existed but you and that road? And something was telling you to keep walking, but something else was holding you back?
It can get rough, I know that feeling, I've traveled that road, but I also know that if you want to you can make it.

Song
I've been on the road some time
But still I'm travelin' slow,
Ask not where I'm headed
For I'm still not sure I know.
I have to find where I belong,
A place to sing my song,
Following what I believe,
Now I have to go . . .

LET HIM GO / 2:25

Chorus
Let him go,
Let him go.

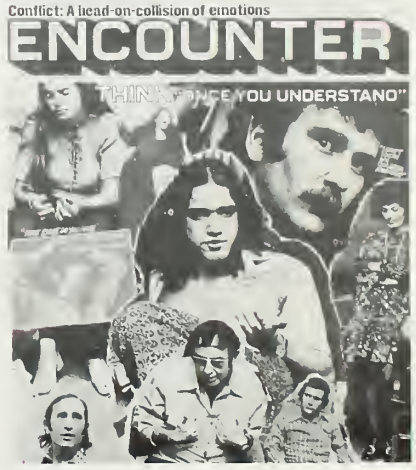
Reply
I know that I can make it, don't stop me.
The time has come for me to leave.
I believe I've had enough, wish me luck.
I remember everything you ever taught me,
I won't let you down, you can count on me.
I'm old enough to know I've gotta go.
I can't wait another minute, life's waitin' on me.
I've had a dream for much too long.
Thanks, but no thanks, I've gotta do it my way.

WE'LL SEE IT THROUGH / 2:22

We'll see it through,
The hard times aren't over,
But we'll make do,
With what we've got now.
When it gets slow,
We'll up and go,
'Cause as long as there is me and you,
We'll see it through.
Yes as long as there is me and you,
We'll see it through.

I turn to you,
And hear you once again say,
What shall we do,
The rest of the way.
I once was told,
We may grow old,
But as long as there is me and you,
We'll see it through,
And I believe that you believe
We'll see it through.

Conflict: A head-on-collision of emotions



SLP 2052

PRODUCED BY LOU STALLMAN AND BOB SUSSER

All songs by Lou Stallman and Bob Susser
Published by Songs For Everybody, Inc. BMI
Arrangements by John Abbott
Engineer: Mike Consi

Design: Stallman and Snibbe, Ltd.
Photos: Jerry Soalt

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ORIGINAL SOUNDTRACK RECORDING



THE HOSPITAL ROMEO... who made hospital history invading the nurses' quarters!

THE "BABY PARTY"... that ended up in a wild wall-to-wall ball!

THE BOY FROM THE SLUMS... who became a doctor and had to knife-fight for his girl!

THE HIDDEN ATTACK... on the young doctor's girl by three hoods!

SIDE ONE

1. MAIN TITLE	2:35
2. A MATTER OF TIME	3:44
3. NANCY'S THEME	2:19
4. A SLIGHT CASE OF RAPE	:58
5. CONSIDINE AND LAURA	2:20
6. SPLIT	1:31
7. NEEDLE STICKIN' BLUES	2:39
8. TURNAKIT	2:09

SIDE TWO

1. TIBIA BUSTER	2:16
2. SUTURA SELF	2:52
3. NEW INTERNS WATUSI	2:14
4. FREDDY	1:50
5. GOODBYE TO NANCY	1:48
6. IT'S ALL OVER NOW	1:17
7. END TITLE	1:36

Composer: Earle Hagen
Publisher: Screen Gems—Columbia Music, Inc.—BMI

COLUMBIA PICTURES Presents

THE NEW INTERNS

STARRING
MICHAEL CALLAN • DEAN JONES • TELLY SAVALAS
BARBARA EDEN • STEFANIE POWERS • KAY STEVENS
and INGER STEVENS as NANCY • introducing GEORGE SEGAL
Written by WILTON SCHILLER • Based upon characters from the novel "The Interns" by RICHARD FREDE
Produced by ROBERT COHN • Directed by JOHN RICH

Only rarely does the sequel to a film surpass the appeal, excitement and quality of the original. "The NEW Interns" is one of those rare instances in motion picture history. "The Interns" was one of the most popular films in 1962. "The NEW Interns" is even bigger, bolder and more exciting with more comedy, realism and suspense.

The characters from Richard Frede's novel come alive again in producer Robert Cohn's excellent, new Columbia Pictures' release. Besides a star-studded cast, "The NEW Interns" boasts an excellent musical score by Earle Hagen that sets the scene for every entertaining sequence.

Here is all the vivid and stirring music from the original sound track packed into an LP that will rank as one of your favorite and most-played albums.

Soundtrack edited and produced for records by JACK LEWIS

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HI FIDELITY

SONNY JAMES YOUNG LOVE



YOUNG LOVE
A MILE AND A QUARTER
JUST ONE MORE LIE
GOTTA TRAVEL ON
ROLLIN' STONE
MY HEART AND THE PINE
I GAVE MY LOVE A CHERRY
SUGAR CANE SONG
LADY BE KIND
WANDERIN'
JENNY LOU
SHILOH

Dot RECORDS

ULTRA HIGH-FIDELITY

DLP 3462

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Dot®
A LONG PLAY
ULTRA HIGH FIDELITY
RECORDING

YOUNG LOVE
SONNY JAMES

THAT "SOUTHERN GENTLEMAN"
SINGS HIS TWO-AND-A-HALF
MILLION SELLER, "YOUNG LOVE"
AND OTHER GREAT HITS

SIDE ONE
- Young Love
- Shiloh
- Just One More Lie
- Jenny Lou
- Lady Be Kind
- Gotta Travel On

SIDE TWO
- A Mile And A Quarter
- Wanderin'
- Rollin' Stone
- Sugar Cane Song
- My Heart And The Pine
- I Gave My Love A Cherry

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PAT BOONE'S GOLDEN HITS
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BABY ELEPHANT WALK • Lawrence Welk
Baby Elephant Walk; Theme From The Brothers Grimm; It's All In The Game; Three Coins In The Fountain; Are You Lonesome Tonight; Love Me Tender; Gigi; Because Of You; Veya Con Dios; Pretend; Mona Lisa; It's Not For Me To Say
DLP 3457



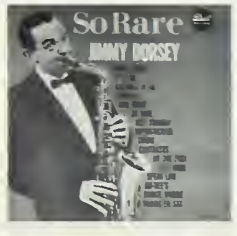
A SWINGIN' SAFARI • Billy Vaughn
A Swingin' Safari; (It's No) Sin; Born To Be With You; In The Chapel In The Moonlight; Sunday In Madrid; Love Letters In The Sand; Glow Worm March; Blue Flame; Alone; A Fool Such As I; Throw Another Log On The Fire; When The Saints Go Marching In
DLP 3458



NO ONE WILL EVER KNOW Jimmie Rodgers
Wolverton Mountain; Born To Lose; Slow Poke; Al Oi La; Lemon Tree; I Can't Stop Loving You; No One Will Ever Know; Because; It Keeps Right On A-Hurtin'; The Man Who Shot Liberty Valance; I'm Gonna Be The Winner; I Love You A Thousand Ways
DLP 3453



JIMMIE RODGERS PRESENTS THE FAIRMOUNT SINGERS
900 Miles; Copper Kettle; The Man Who Shot Liberty Valance; Cockles And Mussels; Pastures Of Plenty; Bull Run; This Lend Is Your Land; Billy Oon't Pley The Banjo; Cindy, Oh Cindy; Shiloh; I'm Just A Country Boy; Sweet Mary Jo
DLP 3439



SO RARE • Jimmy Dorsey
Maria Elena; It's The Dreamer In Me; Amapola; June Night; So Rare; Just Swingin'; Sophisticated Swing; Contrasts; No One Will Ever Know; Speak Low; Jay-Oee's Boogie Woogie; Mambo En Sax
DLP 3437



THE WRIGHT TOUCH • George Wright
Begin The Beguine; Caravan; Moon River; That's My Desire; September Song; Up A Lazy River; Cruising Oown The River; Love Is A Many Splendored Thing; Fascination; Again; Indian Love Call
DLP 3447



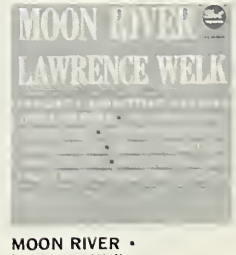
CAN'T HELP FALLING IN LOVE • The Lennon Sisters
She'll Have To Go; I Went To Your Wedding; A Thousand Stars; Ooggie In The Window; Micheel; Blue Hawaii; I Understend; Just Out Of Reach; Moon River; Can't Help Felling In Love; When I Fall In Love; A Little Bitty Teer
DLP 3417



THEME FROM A SUMMER PLACE • Billy Vaughn
Theme From A Summer Place; Tracy's Theme; Tho Sound Of Music; Climb Every Mountain; All The Way; Truo Love; Tammy; Quo Sera, Sera; Some Enchented Evening; The Throe-Penny Opore; Tho Terry Themo from Limelight; Sayonere
DLP 3276



THE MILLS BROS. GREAT HITS VOL. 2
Opus One; You're Nobody 'Til Somebody Loves You; You Broke The Only Heart Thet Ever Loved You; Oaddy's Littlo Girl; Standing On The Corner; I Oon't Know Enough About You; I Love You So Much It Hurts; Manana; Tho Jones Boy; I'm Afraid To Love You; I Guess I'll Get The Papers; You Nover Miss The Weter 'Til The Well Runs Ory
DLP 3308



MOON RIVER • Lawrence Welk
Tonight; Moon River; Exodus; Around The World; The Sound Of Music; Till There Wes You; I Could Have Danced All Night; You Geve Me Wings; Some Enchanted Evening; Wish You Were Here; You'll Never Walk Alone; Love Is A Meny-Splendored Thing
DLP 3412



WHAT KIND OF FOOL AM I? Keely Smith
What Kind Of Fool Am I?; Fly Me To The Moon; The More I See You; But Not For Me; What's New?; Oon't Blame Me; If I Should Lose You; Then I'll Be Tired Of You; But Beautiful; Love Me Tender; Nature Boy; I Love You So Much It Hurts
DLP 3461

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15

INTRODUCING

HILTON
1001
STEREO

WALT STANLEY

PLAYING CUSTOMIZED ORGANS - GRAND PIANO - MOOG SYNTHESIZER

SIDE 1

BRIANS SONG
WAVE
A TIME FOR US
ALABAMA MEDLEY

SIDE 2

BORN FREE
GOOD BAD AND THE UGLY
THEME FROM THE GODFATHER
YOU'LL NEVER WALK ALONE
JOY

THIS IS WALT STANLEY'S FIRST LP ALBUM. IN LISTENING IT IS HARD TO IMAGINE THAT ONE PERSON COULD MAKE SO MUCH MUSIC.

HIS CUSTOMIZED EQUIPMENT CONSISTS OF: A HAMMOND B-3 IN FRONT, A YAMAHA E-5 ORGAN ON THE LEFT, A YAMAHA GRAND PIANO ON THE RIGHT AND A MINI MOOG SYNTHESIZER ON TOP (MISSING FROM PHOTO). THERE ARE SIX SPEAKERS, THREE LESLIES AND THREE STRAIGHTS POWERED BY AN ALTEC LANSING HEAD. TWO RHYTHM UNITS ARE ALSO USED. THERE IS NO DUBBING.

WITH ALL THE FABULOUS ELECTRONIC EQUIPMENT IN THE WORLD AND ALL THE TECHNICAL SKILL IN THE WORLD BOTH OF WHICH MR. STANLEY POSSESS, THE MAGICAL INGREDIENT IS TENDERNESS HOW A MUSICIAN IS ABLE TO TAKE THE HARD PLASTIC KEYS OF AN ORGAN OR SYNTHESIZER OR PIANO AND BEND THEM TO HIS WILL AND CONVEY HIS EMOTIONS TO AN AUDIENCE IS ONE OF THE GREATEST GIFTS ANYONE CAN POSSESS. IT'S FUN TO BE LIGHT-HEARTED AND FLASHY BUT TO BE ABLE TO TEMPER IT WITH ALL THE INTENSE EMOTIONS THAT MAN CAN FEEL IS THE HEART AND ''SOUL'' OF A GOOD PERFORMER.

SIT DOWN, RELAX AND EXPERIENCE WALT STANLEY'S MUSIC.

BUTCH STRONG

IF YOUR DEALER DOES NOT STOCK THIS ALBUM, ORDER FROM:
HILTON MUSIC, NORTHWAY MALL, ALBANY NEW YORK.

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cover photo: CARL SINGLE



"CATCH"

Caught Live at the Golden Hawk

CATCH was caught live at the GOLDEN HAWK, Des Moines, Iowa on September 9, 1972 before a capacity crowd. A hush fell over the crowd as CATCH walked out on stage. The hush was suddenly broken as CATCH exploded into their first driving number. The excitement and action never ceased until the show was over. CATCH was saluted with a standing ovation and three encores.

The energetic reception given to CATCH during this recording is typical of their performances all over the country. The sights and sounds of CATCH are truly an emotional trip which everyone should experience.

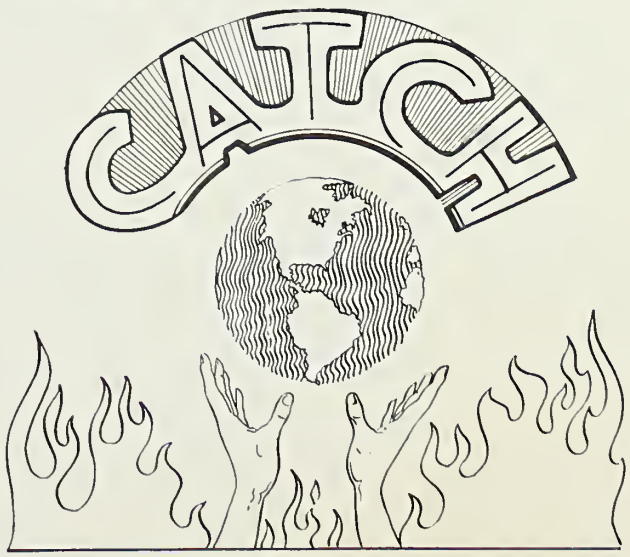
All the enthusiasm, action and excitement of that performance are caught live on this fast moving album.

SIDE 1

	TIME	LEAD VOCAL
CAN'T TURN YOU LOOSE (Otis Redding)	3:50	Kathy
CLOSER TO HOME (Mark Farner)	6:59	Kathy & Joe
PROUD MARY (J. C. Fogarty)	3:24	Kathy
WORDS (B. Gibb, R. Gibb, M. Gibb)	3:24	Jae
ROCK 'N' ROLL MEDLEY	10:10	
JOHNNY B GOODE (Chuck Berry)		Joe
LONG TALL SALLY (E. Johnsan, R. Penniman, R. Blackwell)		Joe
GREAT BALLS OF FIRE (Jerry Lee Lewis)		Hank
ROLL OVER BEETHOVEN (Chuck Berry)		Hank & Joe
SHAKE RATTLE 'N' ROLL (C. Calhaun)		Hank
WHOLE LOTTA SHAKIN' (D. Williams, S. David)		Hank

SIDE 2

	TIME	LEAD VOCAL
NITTY GRITTY (H. Beenken, J. Laake, H. Laake)	4:09	Kathy
ON MY OWN (H. Laake)	2:37	Kathy & Jae
SHOW ME (Joe Tex)	5:57	Kathy
KEEP ON TRUCKIN' ("CATCH")	5:45	Kathy
GIVE IT TO ME (J. Halvay, G. Beisber)	9:25	Hank & Joe
SWEET SOUL MUSIC (Otis Redding, Arthur Conley)		Kathy



Cover Illustration and jacket design by Bob Turner

PERSONNEL

Howard "Bunk" Beenken - Guitar
Kathy Turner - Lead vocals
Hank Laake - Drums
Tim James - Bass
Isaac Josef Anthony "Jae" - Organ

Recorded at the Golden Hawk
4041 Urbandole Ave. Des Moines, Iowa
Thanks to Jim Gaston
Mixed at Lariom Associates
515 28th St. Des Maines, Iowa
Recording engineer Larry McKeever
Mix - Tam Tucker
Booking and management for "CATCH"
Showcase Talent International
8555 Harbach Des Moines, Iowa
515 - 274 - 4040

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ONDEKO-ZA II

A) MONOCHROME II 17:39

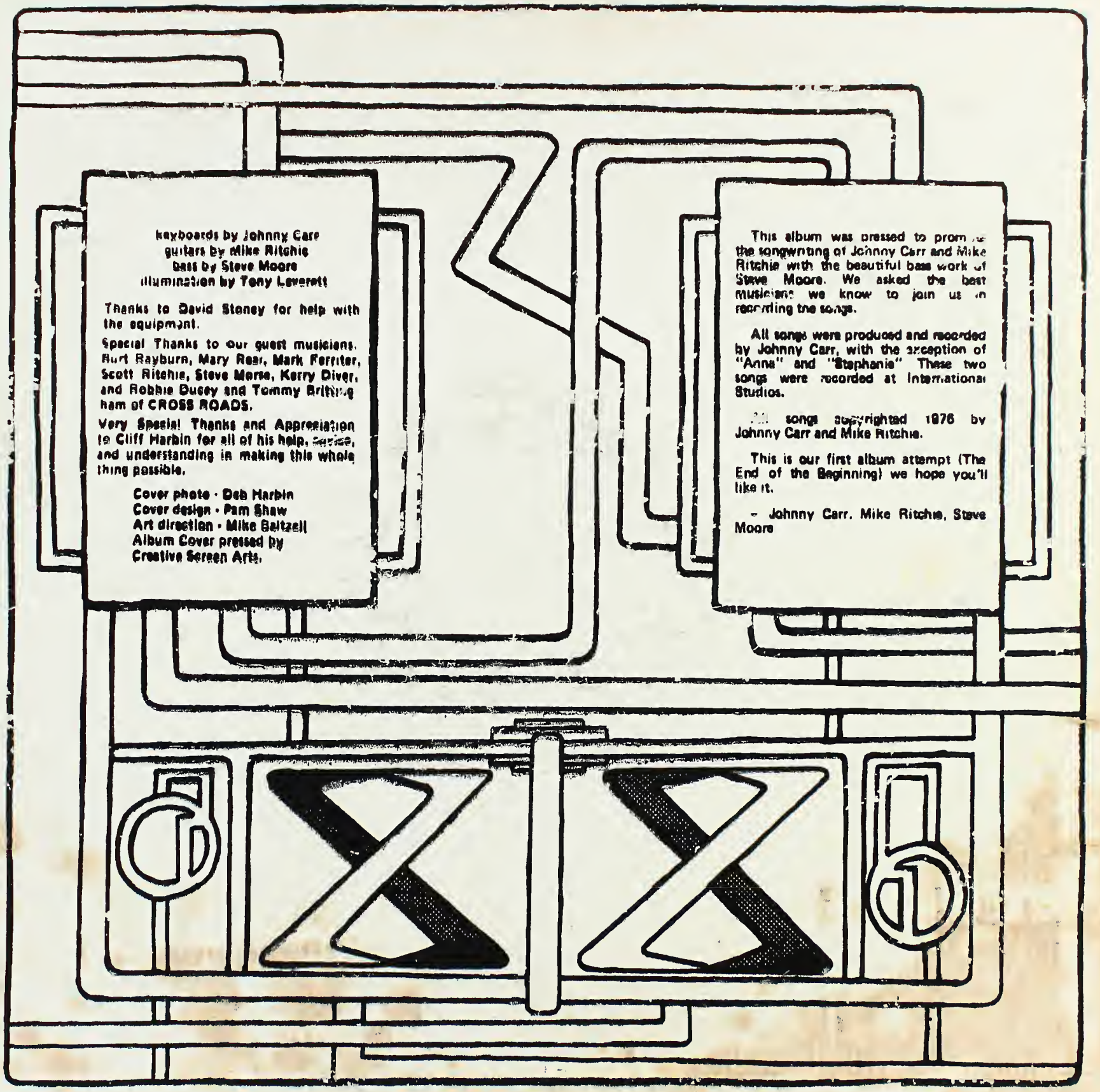
A modern composition by the avante-garde composer Ishii Maki, Monochrome II was first premiered as "Mono-prism" with Seiji Ozawa and the Boston Symphony in 1976 at the Berkshire Music Festival, Tanglewood. It was performed the same year in Berlin at the Meta-Musik Festival.

B) 1- YUMIGAHAMA TAIKO 2:39

2- FUTOZAO SHAMISEN 4:00

3- SADO KUMI-KYOKU 9:00

Manufactured in the U.S.A. by ODAIKO AMERICA, INC. from a master recording licensed by JAPAN VICTOR MUSICAL INDUSTRIES, INC. June 1978



keyboards by Johnny Carr
guitars by Mike Ritchie
bass by Steve Moore
illumination by Tony Leverett

Thanks to David Stoney for help with the equipment.

Special Thanks to our guest musicians, Burt Rayburn, Mary Rear, Mark Ferriter, Scott Ritchie, Steve Morse, Kerry Diver, and Robbie Ducey and Tommy Brittingham of CROSS ROADS.

Very Special Thanks and Appreciation to Cliff Harbin for all of his help, service, and understanding in making this whole thing possible.

Cover photo - Deb Harbin
Cover design - Pam Shaw
Art direction - Mike Beltzell
Album Cover pressed by
Creative Screen Arts.

This album was pressed to promote the songwriting of Johnny Carr and Mike Ritchie with the beautiful bass work of Steve Moore. We asked the best musicians we know to join us in recording the songs.

All songs were produced and recorded by Johnny Carr, with the exception of "Anna" and "Stephanie" These two songs were recorded at International Studios.

All songs copyrighted 1976 by Johnny Carr and Mike Ritchie.

This is our first album attempt (The End of the Beginning) we hope you'll like it.

- Johnny Carr, Mike Ritchie, Steve Moore

ATLANTIC SD 8098

JAMAICA SKA

STEREO ATLANTIC

FULL DYNAMICS-FREQUENCY SPECTRUM

SIDE ONE

1. BYRON LEE & THE SKA KINGS
   JAMAICA SKA
   (By Byron Lee; Benders, BMI. Time: 2:30)
2. BYRON LEE & THE SKA KINGS
   WATERMELON MAN SKA
   (By Herb Hancock; Hancock, BMI. Time: 2:34)
3. THE CHARMERS
   TRY ME ONE MORE TIME
   (By Theophilus Bennett & Lloyd Tyrell; Benders, BMI. Time: 1:50)
4. THE BLUES BUSTERS
   BEHOLD
   (By Lloyd Campbell; Benders, BMI. Time: 2:40)
5. BYRON LEE & THE SKA KINGS
   LAST NIGHT SKA
   (By The Mar-Keys; East, BMI. Time: 2:08)
6. STRANGER & KEN
   SUSIE
   (By Wilburn Cole; Benders, BMI. Time: 2:35)

SIDE TWO

1. BYRON LEE & THE SKA KINGS
   OIL IN MY LAMP
   (By Byron Lee & Monty Morris; Benders, BMI. Time: 2:32)
2. THE MAYTALS
   IF YOU ACT THIS WAY
   (By Henry Gordon Frederick Hibbert & Nathaniel McCarthy; Benders, BMI. Time: 2:25)
3. THE BLUES BUSTERS
   SOON YOU WILL BE GONE
   (By Phillip James & Lloyd Campbell; Benders, BMI. Time: 2:46)
4. STRANGER, KEN & PATSY
   WHAT A DAY
   (By Wilburn Cole; Benders, BMI. Time. 2:05)
5. THE MAYTALS
   YOU MAKE ME FEEL THE WAY I DO
   (By Henry Gordon, Frederick Hibbert & Nathaniel McCarthy; Benders, BMI. Time: 2:32)
6. THE BLUES BUSTERS
   DONNA
   (By Phillip James & Lloyd Campbell; Benders, BMI. Time: 1:49)

Recording engineer: Tom Dowd
Cover & liner photos: Brian Motta
Cover design: Loring Eutemey
Supervision: Ahmet Ertegun

The dancers seen on the front and back of this LP are Ronnie Nasralla and Janet Phillips.

All the numbers in this album were recorded in Kingston, Jamaica. Atlantic Records gratefully acknowledges the cooperation of the Government of Jamaica in making this LP possible.

This is a high fidelity recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.

"Ska" is the name of the dance that is done to Jamaica Ska music, and more and more people are dancing the Jamaica Ska every day. The new dance rage began on the island of Jamaica in Western Kingston. It wasn't long before all Jamaicans discovered the excitement of Jamaica Ska music and started dancing to it.

News about Jamaica Ska music soon reached music circles in New York, and Atlantic Records decided to bring the authentic music of Jamaica to record buyers in the United States. To do this, Atlantic, with the cooperation of the Jamaican government, arranged to make recordings of the music in Jamaica using the top Jamaica Ska singers and instrumentalists. Jamaica Ska music took over as the most popular dance Jamaica has ever known. At the rate its popularity is spreading, it may take over the whole world.

DANCE THE JAMAICA SKA



1a



1b

BASIC JAMAICA SKA STEP—1a & b, 2a & b

The upper half of the body (wnist up) keeps the beat by bowing forward with a straight back and a slight bend in both knees, similar to 1b. At the first bow the arms extend to the sides (1a & b). At the second bow the arms cross in front (2a & b). The body straightens up in between the change of arms from one position to the other. You continue in this way for the Basic Ska Step done on the spot.



2a



2b

The Basic Ska with a Side Step is done as follows: First to the right by moving the right leg on the extension of the arms (1a) then bringing up the left leg on the closing of the arms (2a), then to the left by moving the left leg on the extension of the arms and by bringing up the right leg on the closing of the arms. Remember the basic body beat described in the first paragraph is performed during movements to right and left.



3

BASIC JAMAICA SKA STEP WITH HAND VARIATION—3

Same as the Basic Step only the arms (right then left) swing up and down in front of the body, finishing with the body beat when the right arm is in the air and then when the left arm is in the nir. The arms that are very relaxed are swung on either side of the legs or between the legs.

Please note that the Basic Ska Step may be done fnce to face or side by side with your partner.



4a



4b

WESTERN ROLL—4a & b

You start out by facing your partner then Mnn brenks to his right (4n) throwing back his right shoulder, nrm and leg (the Womnn doing the reverse). From there you come together facing your partner again with a slight inclination forward of the upper half of the body and a slight bent knee action, similar to 1b. Then the Mnn breaks in the opposite direction throwing back his left shoulder, arm and leg (the Womnn doing the reverse). The bent in this case is kept on all three movements—break to right, come together and break to left. When together the arms are bent to the elbows and parnllel to the ground.



5a



5b

KINGSTON HEAD ROLL—5a & b

Similar to the Western Roll only not as exaggerated in tbe breaks from right to left and heads are togetber at the forebead during tbis step. This step is done to relax and cool off.



6a



6b

ROWING—6a & b

The most energetic of all Ska steps is the rowing. A similar action to rowing a boat, it is done either facing your partner or beside your partner. The first step is to reach out witb the arms (6a) keeping both back and legs perfectly straigbt to form an angle at tbe waist. Tben a pull back (6b) throwing backwards the upper half of tbe body (from tbe knee up). Tbe Ska beat is maintained first with the forward movement in 6a and tben again with the backward movement in 6b.



7a



7b

ROWING ACROSS—7a & b

Just like "Rowing" only instead of 6b, the legs are lifted alternately on the pull bnck beat (7a) covering ground with each step in order to change your position (7b). This step nny also be done on the spot for variation.



8

ON THE SPOT HAND DRIVE—8

The most relaxed of all Skn steps nnd is usually done near the end of the music to the various sound effects of the Ska callers. Like its nnme, it is done on the spot with tbe beat carried by a pumping nction of the nrms in front of the body with a slight bending of the knees.

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STEREO
EKS-7289
Elektra
Kathy & Carol

SIDE ONE

SPRIG OF THYME (Music by Carol McComb, Nina Music BMI)	2:59
GEORGE COLLINS	2:46
THE BLACKSMITH	3:51
FAIR BEAUTY BRIGHT	2:32
GREEN ROCKY ROAD	2:28
THE GREY COCK	4:48

SIDE TWO

WONDROUS LOVE	2:25
CARTER'S BLUES, (Carter, Southern Music ASCAP)	2:57
LADY MAISRY	4:04
BRIGHTEST AND BEST	3:08
GOLD WATCH AND CHAIN (Carter, Peer Int. BMI)	3:29
JUST A HAND TO HOLD (Spoelstra, Nina Music BMI)	4:55

SPRIG OF THYME This song is an excellent example of folk symbolism. Thyme can express courage, spontaneous emotion, and virginity; the primrose, early youth and young love; the violet, modesty and simplicity and returned love; the vine, peace and strength; the rose, perfect happiness in love, expressed love, innocence and purity; the willow, forsaken, slighted love, grief and mourning. Collected by Henry Hammond in Oorset, 1905.

GEORGE COLLINS is based on the Child ballad **LADY ALICE**. The words and tune come from two different versions in Bronson.

THE BLACKSMITH "The faithful 'hero' of this song is just as often a shoemaker as a blacksmith. Both metre and tune are rather unusual, recalling the well-known **BRISK YOUNG WIDOW** and **BRAVE WOLFE**, a song celebrating the hero of Quebec."
PENGUIN BOOK OF ENGLISH FOLK SONGS.

FAIR BEAUTY BRIGHT was learned from the singing of Mrs. Christopher Birkett of England.

GREEN ROCKY ROAD Our direct source for the song was Wayne Stromberg, a friend of ours in San Diego. Wayne learned it from Guy Carawan who in turn learned two of the verses from a jazz bass player from Tucson who heard it from Judy Collins. Guy compiled his version from many different sources, primarily the Georgia Sea Islands. I'm sure Wayne's arrangement differs from Guy's, too. Harold Courlander collected the song, to be found in **NEGRO FOLK SONGS OF ALABAMA** in which it is described as a children's song often accompanied by hand-clapping.

THE GREY COCK "A number of lyrical folk songs present the situation of two lovers disturbed by the early crowing of a cock. Perhaps the origin of these songs is found in this supernatural ballad of the lover returned from the dead. The idea that such revenants must go again 'from the world of pity to the world without pity' when the birds cry at dawn is an ancient folklore notion that has spread from the Orient, through the Balkans, as far west as Ireland. Perhaps it is surprising to find such a rare ballad surviving as late as 1951 in the city of Birmingham, where it was recorded from an English-born singer of Irish descent . . . " **PENGUIN BOOK OF ENGLISH FOLK SONGS.** When we are hunting through books for new songs, we are inevitably drawn to this type of melancholy song, often concerning the dead. We both have hopelessly romantic natures.

WONOROUS LOVE Kathy sings the third and Carol the fourth line. We sing the first, second and third verses as they appear in the Denson revision of the **ORIGINAL SACRED HARP.** If we have friends in the audience who are familiar with the shape note hymn, we occasionally ask them to join us on stage.

CARTER'S BLUES is a Carter Family tune learned from Mike Seeger. Although we have never heard the Carter Family do it, Mike says the total sound of ours is very much like the original.

LADY MAISRY We sing version 8 in the Bronson edition taken from Cecil Sharp's collection. It is Aeolian mode, pentatonic scale, although through our harmony we may have disguised it. In more complete versions, it is found that Lady Maisry's parents are gathering wood "to burn her poor body" because she has birthed an illegitimate child by the lord of the story.

BRIGHTEST ANO BEST We learned this song from the singing of Jean Ritchie. It is a variant of a version of the shape note hymn **STAR OF THE EAST** in the **ORIGINAL SACREO HARP.**

GOLO WATCH ANO CHAIN was learned from the New Lost City Ramblers. It was of course also sung by the Carter Family.

JUST A HANO TO HOLD Carol met Mark Spoelstra during Easter vacation in 1964 and learned the song then. Subsequently we worked on it together and Mark first heard us sing it at the Berkeley Folk Festival in the summer of '64. Mark Spoelstra's comments about the song can be found in **BROAOSIOE**, Issue No. 49. We sing it because it is beautiful; an answer song.

Kathy & Carol

Recording director—PAUL A. ROTHCHILD, production supervisor—JAC HOLZMAN, recorded at the WHITNEY STUDIOS, Los Angeles, cover photo—JAMES FRAWLEY, cover design—WILLIAM S. HARVEY.

Kathy & Carol

EKL-289 (mono)
EKS-7289 (stereo)

Although the trees in the forest grow older and tougher as they struggle toward the sun, from the same earth, new growths appear. These young shoots bear the appeal and freshness of all new things which seemingly have grown from themselves—yet which in reality are from the same roots and soil as their elders. And although the climate is somewhat different, for the big branches often obscure the sun, still the new ones find their own path and establish their own right to share in the light.

Why are Kathy and Carol concerned with the dreams of adolescence, the mystique of the romantic, and appeal of the supernatural? These are the intangibles which pervade the outlook of these young women. The music they make is really only between the two of them—and their singing has been inseparable one from the other since its inception. This ingrown and inturned preoccupation is what we hear; this blending and constant changing of harmony is what is between them—it is the simple passive peacefulness of their musical existence which is what sings out, perhaps even more than the words they communicate.

Yet in the innocence of their posture one is reminded of the paintings of Balthus—figures of adolescence involved in seemingly everyday ordinary poses, yet charged with implications and symbols beyond the immediate range of their comprehensions—where emptiness evokes fullness, innocence evokes lust, even to where in a room, the relaxed stance of a reclining figure is attacked by the aggresive form of a table. All this is on the "other side" of their music.

This record is a fresh opportunity to rejoice in the simple act of making music. Perhaps at this point in their musical lives (for a record is only a document of a moment) one can hear mainly the innocence and purity of their musical mirth. That their musical ability and feeling is so strong makes this a delight to the ear. The message of their songs is love—rejected, dejected, unresolved and wondrous—and the beauty of the poetry reflects their personal reactions. But it is their sound which communicates first.

Their music is of shifting intervals—more like counterpoint than harmony. It is weird in combinations of sounds, and courageous in its use of unisons, dissonances and wandering relationships of notes. The melody is given strange life by the imagination of their harmonies.

Carol McComb and Kathy Larisch are from Vista, California—a small town between San Diego and Los Angeles. They have been singing together for two or three years since high school, and their friendship is as close as their music. They are both just twenty years old. Their first folk music inheritance were the records of Joan Baez. From Joan they have looked at other sounds—the openess of country music and sacred harp singing, again via recordings. Only slowly does the world open up to them yet they came into existence with their own style, so that each new musical area is colored immediately by their identifying sound. Only in the past year have they met with any of the traditional styles and singers, and if there is any indication of the influence of this contact, it is best heard in the full-voiced singing of *Wondrous Love.*

See the development as a consequent one—on a path that always leads toward folk music, not away from it. Yet where do young people in Southern California find folk music? On records, in coffee houses, at concerts, and in folk festivals. This is no easy path to follow unless there is determination—and determined they are. But one must have fresh resources for such a journey so that it is not a trip to an already determined end. Kathy and Carol are true children of the craziness of today's folk music revival. The texts to the old ballads they find in books, and their response is to the sentimental and romantic poetry of an age gone by. They have used the more advanced stages of academic research to get their melodies. Bertrand Bronson's study, *The Music of the Child Ballads* has become their source, from which they pick out the "best" tunes. It is hard to determine the roots of their harmonies, but they are steeped in today's popular music. One of the greatest paradoxes reveals itself—for in the past few years, Kathy and Carol have been singing folk songs at coffee houses, concerts and folk festivals—yet the music they sing around the house is as often as not today's rock n' roll, and they do it well.

Thus far, Kathy and Carol have been seen only on the West Coast, but like a pebble dropped into water, their music has started sending its waves about. Anywhere they have traveled they have left the same warm impression of fine music and two very natural, sweet and lively girls. They travel in a beat-up car and run barefoot in the grass. Kathy will wear her blonde pigtail and look as cheery as a midwestern cornflower. Carol keeps her face hidden behind long dark hair combed over her cheeks, and she claims that it is necessary so that the pipe cleaners which hold her eyeglasses to her ears won't be seen.

Beneath their youth and musical craft is an underlying honesty and desire to grow—they want it to be made clear that they "have more than a passing interest in folk music, or in music and art in general"—overstatement isn't their cup of tea, either.

If music is a gift they have received it, and this musical facility of theirs is both a strength as well as a potential weakness. For as craftsmen they are superb in their fineness—yet this ability which others struggle to attain is at their easy command. So their struggle will be fought in a different area.

Several years ago I wrote "there is a side of us all which goes about to make the world over in our own image—and another side where one seeks his own image in the world." Perhaps that statement must be modified for these girls—in that they bring something frail and personal to the world as they search and influence it.

JOHN COHEN

If music is not innate in Carol and me, it has become ingrained through constant exposure from our earliest years. In my family we were never taught to harmonize—it was something that we just did. Carol's early musical background was somewhat the same as mine, singing with mother and sisters over the dishes and cooking.

Neither Carol nor I have had any musical training; what little music we read is self-taught—hence the somewhat obscure tunes. Our approach to arrangement and harmony is the opposite of academic. We learn most of our material from books and start from scratch, so I guess the result is all us. We think alike musically. Someone once told us that we laugh in harmony.

Because of a musical empathy, we seldom have to labor over the arrangement of a song. It has ever been a pleasure for us to sit in the seclusion of a fresh forest or orange grove and hum around each other's hum. In the early stages of most arrangements, this is exactly what we do—the final product just happens. We know when we have the sound so finely meshed that it forms a web to weave in and out of until our minds get completely lost in the complex. When we have created an arrangement that will satisfy us for a long time, there is a tingling sensation that starts at the base of the spine and spreads to the extremities, and an ecstatic laughter that won't permit us to polish the song until we have put aside our instruments to laugh and dance. In a way, we feel sorry for people who sing by themselves.

We are at our creative best in the outdoors by ourselves or with a few good friends. To me, our music is intricately interwoven with everything that is good and healthful—sunshine, fresh air, mushrooms, lichens, mould and rain, love and laughter, birth and death—as a part of this kind, serene world which none of man's follies can ruffle. Kathy

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(continued from inside cover)

at the moment, in the act, of creation. The two bassists and the two drummers play throughout—brilliantly I would say, and with spontaneous ears. Each horn man has a solo section of about five minutes. The leader's section is ten. The bassists each have five. The drummers share five. Some of the brief ensembles that introduce the soloists use approximately the same musical material, but sometimes it is fragmented, sometimes scored or voiced differently. Some ensembles use new material. Also, Coleman says that by a kind of spontaneous, nearly collective accident, one written introduction got left out during the playing and Blackwell got a repeat of Hubbard's ensemble part. The ensembles, by the way, do not necessarily come out "clean," with all the horns hitting the assigned notes exactly together. They are a joining of musical pitches which may seem almost casual at some points.

Free Jazz begins with brief polyphonic playing by the horns—a kind of pitch and emotional "tune-up" for the piece, in effect. The first ensemble pitches follow. These are played in what Coleman calls a "harmonic unison"—an intuitive, homemade term (and procedure) which makes no sense until he explains that each horn has its own note to play but they are so spaced that the result will not sound like harmony but like unison. Dolphy's solo section follows. Notice how, at one point, when he doubles up his time, Dolphy gets an immediate response from the drummers. Coleman comments that Dolphy sometimes responds to his accompanists, "*as if he was playing all the instruments behind him.*"

The introduction to Hubbard's melodies follows. It is also, Coleman explains, "*in harmonic unison, but another degree.*" Hubbard begins with only the basses and drums, but soon he has encouraged comment from the other horns. Soon they have re-propelled him, in effect, and left him to the rhythm again.

The ensemble for Coleman's section begins with a gradual joining of sounds and a relatively more complex theme follows. Notice how Coleman re-phrases the theme twice before straying further into its implications. The group's responses to his melodies produce some of the most complex textures of the LP. His comment on hearing their interplay played back later was, "*You can hear the others continue to build together so beautifully that the freedom even becomes impersonal.*"

Side 1 ends with Don Cherry's introduction, and fades out (electronically) as his solo begins. Side 2 begins with the ensemble again, a part of the "transposed unison" that also introduced Coleman. In the beginning the group comments, then Cherry is alone with the basses and drummers. Then fellow-trumpeter Hubbard returns. Then Coleman.

A partial repeat of the unison ensemble leads to Charlie Haden's solo, as the drums swing quietly behind him. Haden is the melodist. LaFaro then follows an harmonic note by the group as the virtuoso bassist. When he has built to a complexity, LaFaro begins a contrasting, directly melodic, almost Django Reinhardt-like improvisation. (I am sure, by the way, that this recording would be exceptional—to use the word I began with—for the beautiful work of these two bassists alone.)

An "harmonic unison" note leads to Ed Blackwell. Coleman comments, "*He plays a three-dimensional solo—rhythm and speed, then melodic rhythm, and the two together,*" in a fusion of essentials. Higgins follows another ensemble with his beautiful cymbal solo, with Blackwell behind, of course. Again, the technical and musical advances of this exceptional drumming have an emotional base; "*the emotion he uses liberates the rhythms and metres,*" as Coleman puts it.

The ending is played "harmonically," with, as Coleman felt when he later heard the results, "*the instruments sounding like voices singing.*"

Jazzmen have tried spontaneous group improvising without preconception before, of course—and almost invariably fallen into playing the blues within an acceptable key. It is surely a most telling tribute to the importance of this music that all of these young men, of different experience in jazz, were able to contribute spontaneously and sustain a performance like this one.

On the other hand, the man who isn't bothered about "newness" or "difference," but says only that, "*He sounds like someone crying, talking, laughing,*" is having the soundest sort of response to Ornette Coleman's music.

Martin Williams

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THE HOWARD HANGER JAZZ FANTASY

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Who is one of the most wonderful 4-year-olds I ever met
Howard Hanger

Side A

Apples And Bananas
Noah Found Grace
Beats
Mr. Bo Jangles (Jerry Jeff Walker) BMI

Side B

Apples And Bananas (with new beats)
Forbidden Fruit
Jazz And Rhythm
Smile Again (Earl Klugh) ASCAP
Rainbow Connection (Paul H. Williams & Kenny Ascher) ASCAP

BETH YOUNGBLOOD-PETERSEN -- vocals, violin
DICK KOWAL -- vocals, trumpet, fluegelhorn
RANDY PORSHIA -- percussion
ELIOT WADOPIAN -- bass
HOWARD HANGER -- vocals, piano, synthesizer

"GOOD JAZZ. NOT WATERED DOWN IMITATIONS."
Music Educators' Journal

All Arrangements And Narrative Are By Howard Hanger.

"Apples and Bananas" courtesy of THE FOLKTELLERS.

Recorded at Wes Sound Shop, Asheville, NC.

Engineered by Eddie Swann.

cover design and art by Elaine Meier.

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File under: (Nova psychedelia)

TODD CLARK



INTO THE VISION

tmi 020

MARY ANGELINE -- prophet (4,6)
WILLIAM BURROUGHS -- found vocals (8)
CHEETAH CHROME -- guitars (3,6,8)
TODD CLARK -- vocals (1-8); vocoder (1,6,7,8); theremin (8); polymoog (3); bat-wing guitar w/ arp avatar (8); prophet (1-8); sequencer (1-8); syndrums (1-8); linndrum (1-8)
CHUCK MOSES -- electric guitar (4); slide guitar (4,5); guitar synth (1,2,7)
BOB NEFT -- liberation (2); polymoog (2,5); prophet (2,5)
ALLEN RAVENSTINE -- e.m.l. synth (7)

Recorded October 1983-March 1984.

Producer: TODD CLARK
Engineer: CLARK IRWIN

Photos:
Debb Warner
Sheree Clark

1st state: "national anthem/nova theme" 3:28
2nd state: "another climate" 4:47
3rd state: "stars in heat" 3:35
4th state: "unknown syndromes" 3:01
5th state: "death hovers" 3:23
6th state: "x-rated x-tasy" 3:11
7th state: "brain & spinal column" 5:10
8th state: "into the vision" 8:30

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Dedicated to William Burroughs for the "Nova" and to Roky Erickson for the "psychedelia"!



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Schoenberg

CONCERTO FOR VIOLIN AND ORCHESTRA, Op.36

Playing Time: 33'41"

CONCERTO FOR PIANO AND ORCHESTRA, Op.42

Playing Time: 21'46"

Alfred Brendel, piano—Wolfgang Marschner, violin—Symphony Orchestra of the Southwest German Radio, Baden-Baden—Michael Gielen, conductor

The sole trouble about Schoenberg is that he is the first composer of supreme greatness who is more talked about than played. This is our age's fault, not his: up to a point, all our leading composers share his fate, and if he is the least played and most talked about, that may only go to show that he is the greatest of them all.

He did not enjoy the kind of world fame he achieved in his lifetime. In a selection of his letters about to be published by Schott in Mainz, a significant passage will be found in a letter to the conductor Hans Rosbaud, where Schoenberg expresses his desire to be regarded simply as a composer, to have his music whistled like Tchaikovsky's—though by way of a jocular afterthought he hopes he is perhaps a little better. His wish was absolutely realistic. Below and above all, Schoenberg was a composer, and it is our duty not to approach him dutifully, as we would approach a difficult task, but simply with our minds open to new music—difficult music in all conscience, but difficult only because it is so new. Repeated hearings will not fail to disclose this master's deeply inspired full-bloodedness, which one circumstance more than any other has tended to obscure, namely—

The Twelve-tone Bogy

Schoenberg's discovery of his twelve-tone method has made him, very much against his will, into a twelve-tone theorist. Now, where can we find this famous twelve-tone theory or system of his which everybody keeps talking and writing about? In his whole, long life, and only towards the end of it, he wrote a single essay on "Composition with Twelve Tones", and that was nothing but an elementary exposition of the practical compositional principles he discovered in his own music, rather than having thought them out beforehand. Of twelve-tone picking, which has become a fashionable game, he was always highly suspicious, and twelve-tone theorists he loathed as much as all other theorists for whom music was merely something to be theoretical about. Half a year before his death, he wrote me about one of them, who is known as a world authority on Schoenberg:" ... [he is] one of these non-musicians, who look in my music only for the twelve notes—not realizing in the least its musical contents, expression and merits." (The English is Schoenberg's.)

The fact remains, however, that the twelve notes are there for some to hear (not to see). It has variously been suggested (a) that you ought to hear the tone-row in a twelve-tone piece and (b) that you needn't. There is a point to either proposition. You can understand a twelve-tone piece without in the least bothering about its row, just as you can understand a diatonic work without tracing the triad which, with its derivatives, rotates throughout the music. On the other hand, if you feel so inclined, you will find that being able to whistle the tone-row and its mirror forms from memory will help you towards a quicker perception of what happens in the actual music. I may add that I am here speaking, not as a critic, but as a practical musician and teacher i.e. without any theoretical preconceptions.

Schoenberg's two sublime concertos are both twelve-tone works, and for any listener who happens to be interested, I shall quote their respective rows and indicate where they can easily be heard first.

The Violin Concerto

Written in 1936 (three years after his arrival in the United States) and dedicated to Anton von Webern, the Violin Concerto may be regarded as one of the few which are great music and perfect fiddle concertos at the same time. Though the immense difficulties involved in realizing its novel sounds prompted Schoenberg to suggest that it called for a 6-fingered violinist, the understandable respect with which he treats the character of the solo instrument will throughout become obvious as soon as it is better known. Meanwhile, the open-eared listener will hear what I mean at the very outset—a violinistic opening if ever there was one! A distinguished Schoenberg pupil has described the work as "the most difficult concerto in the literature of music", but difficulties only remain unsurmountable if the music is written against the instrument rather than for it. When Schuppanzigh declared a passage in the Beethoven Concerto to be unplayable, the composer is alleged to have replied, "Do you think I was thinking of your wretched fiddle when the spirit spoke to me?" The miracle is that the spirit spoke to Schoenberg in terms of the fiddle all the way, and when he in his turn said, "I believe that in my new violin concerto I have created the necessity for a new kind of violinist", the accent lay on "violinist" as much as on "new".

The formal scheme of the three-movement work is based on firm classical foundations which facilitate comprehension. The first movement, *poco allegro*, develops against the background of sonata-allegro form; the central movement, *andante grazioso*, will disclose a relatively simple ternary form; and the *allegro* finale unfolds a rondo structure which eventually rounds off the entire work in cyclic fashion. It may be remembered that in the first movement of what is perhaps Tchaikovsky's greatest symphonic achievement, the Fourth Symphony, the body of the movement is marked 'in movimento di Valse', though the waltz itself does not clearly emerge to the surface until the second subject. A similarly gradual development of rhythmic character takes place in the present finale, which does not fully betray its marchlike nature until the first return of the theme.

At the beginning of the work, the tone-row is distributed between the solo part and the orchestra, but as soon as the violin leaves the G-string, it has the twelve notes all to itself, and they can thus be heard without difficulty: A-Bb-Eb-B-E-F#-C-C#-G-Ab-D-F. (In the orchestra at the same time, there is the less easily audible inversion of the row at the fifth below.)

The Piano Concerto

It may seem almost unbelievable that this passionate, dramatic and intensely exciting music was written by a man who was close to seventy; it was completed on the last day of 1942. However, as soon as we have absorbed the shock produced by the impact of so much emotional meanings, we begin to sense the almost detached clarity of the form and the basic serenity behind all the fiery, extreme contrasts, and we come to believe every year of the composer's age.

The work is dedicated to Henry Clay Shriver, who commissioned Schoenberg to complete it, but it is not widely known that the original suggestion to write it came from Oscar Levant, who had a friend in common with Schoenberg —George Gershwin.

The total structure is again cyclic, but otherwise it is far more revolutionary than that of the Violin Concerto, whereas the style and texture are more in the Brahmsian tradition: now it is this stylistic aspect which helps us towards understanding the whole. In one way or another, Schoenberg always expresses the unknown by way of the known, as does indeed every creator who has a genuine communication to offer.

With the Piano Concerto, Schoenberg once again resumes his life-long formal preoccupation—to roll and compress several movements into one. Closer acquaintance will in fact reveal four distinguishable movements within this single-movement structure: an *andante* whose principal theme has been described as landler-like but might more precisely be called a crossing between the Viennese Landler and siciliano; a *molto allegro* followed by an *adagio*; and finally a *giocoso* rondo whose theme returns to the sphere of the dance in that it distinctly remembers the gavotte.

A Schoenberg biographer has said that the work renounces tonal effects„ but there are unmistakable implications of C in the outer movements (hear, for a start, the final cadence!) and by way of polarity, the diametrically opposite tonality, F sharp, is suggested at the beginning of the finale, supported by a middle-part pedal on F sharp which is moreover underlined in the orchestra. The truth is that the row and its treatment provide for subtle tonal functions.

For the rest, the interested listener should find it easy to hear the complete row at once, since the right hand exposes it at the very beginning: E-Bb-D-F-E-C-F#-Ab-Db-A-B-G. (Notes 9-11 are repeated before the 12th ensues.)

Notes by Hans Keller

ALFRED BRENDEL was born on January 5, 1931 in Wiesenberg. As a pupil of the world renowned pianist, Edwin Fischer, he entered the International Busoni Competition in 1949, and won first prize.

Since then, Mr. Brendel has concertized widely and has received glowing press notices in Austria, Portugal, Switzerland, Italy and Germany. He has recorded for Vox Liszt: Piano Concertos #1 & #2 (PL 10·420), Harmonies Poetiques et Religieuses (PL 9430), Moussorgsky: Pictures At An Exhibition · Balakirev: Islamey · Stravinsky: Petrouchka (PL 9140)

Wolfgang Marschner has often been compared with Adolf Busch and Georg Kulenkampff. The press both at home and abroad has commended him as an interpreter whose musical qualities of sound and technique are convincingly counterpoised. Following the first performance in Austria of the Schoenberg Concerto (with the Vienna Symphony Orchestra), the newspaper "Wiener Kurier" wrote that Marschner's performance had been marked by stimulating intensity and phenomenal technique.

In 1954 Wolfgang Marschner was awarded the Kranichsteiner Music Prize. This honour attracted the attention of music circles throughout Europe. There followed concert engagements in Salzburg, Vienne, Basle, Zurich, Milan, Paris, and London. Marschner was the soloist at the first German performance of Wladimir Vogel's Violin Concerto in Cologne as well as at the French premiere of Alban Berg's Chamber Concerto in Paris. As first violinist of the Marschner Quartette he has become known both at home and abroad, above all for his interpretation of contemporary music, and lately with the world premiere of the Quartette for Strings by Pierre Boulez at the Donaueschingen Festival in 1955.

As a descendant of the romanticist Heinrich Marschner, he has been particularly active in his efforts to bring about the re-introduction of the Schumann Violin Concerto in the arrangement by Georg Kulenkampff.

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CONCERTO FOR STRING QUARTET AND ORCHESTRA

(Based on the Handel Concerto Grosso, Op. 6, No. 7)

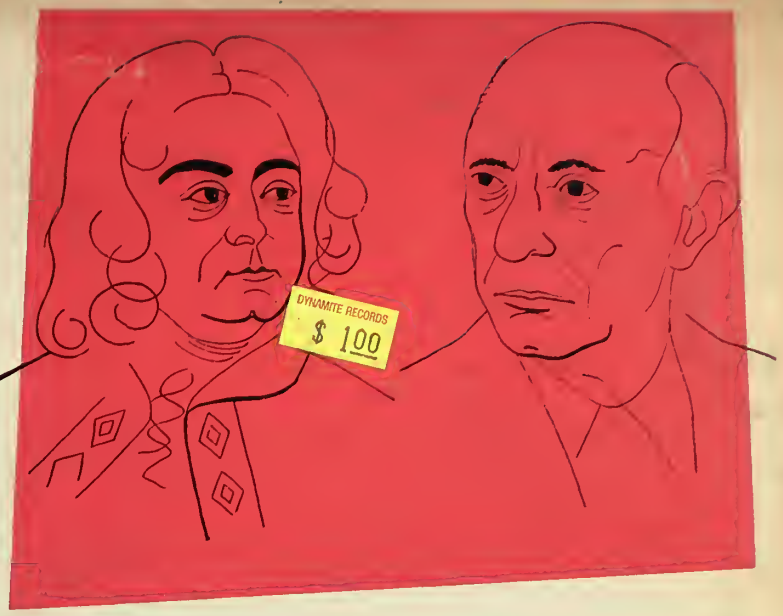
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and the

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BACH – MOZART

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Prelude and Fugue No. 1 • Prelude and Fugue No. 2

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HANDEL – SCHÖNBERG: CONCERTO FOR STRING QUARTET AND ORCHESTRA • BACH – MOZART: ADAGIOS AND FUGUES ML 4406

Handel – Schönberg: Concerto for String Quartet and Orchestra

This remarkably impressive and sonorous composition is what Schönberg himself calls "a free transformation" of Handel's *Concerto Grosso No. 7* from the twelve works in that form that make up Handel's Opus 6.

The form of the *concerto grosso* as found in Handel is this: A small group of solo instruments known as the *concertino* (with Handel the *concertino* consists of two violins with 'cello bass) is set in contrast with the *tutti*, or larger body of strings with accompanying harpsichord.

Schönberg wrote his "free transformation" in 1933. It realizes, says Schönberg, part of his intention to set new technical problems before the individual instruments. "It was not my concern," he continues, "to derive new colors or sonorities from an instrument, though this result could hardly fail to appear. I wished rather to employ hitherto unused possibilities, fingerings, methods of playing, the mastery of which would enable the instrumentalists to play modern themes and melodies perfectly."

In place of the three-instrument *concertino* found in the Handel *concerto grosso*, Schönberg employs a string quartet, and this he sets against a full modern orchestra of strings, woodwinds, brass and timpani.

(Side 1, Band 4)

Schönberg makes these interesting comments on his work:

"From the standpoint of composition, I have gone further than Brahms or Mozart in their Handel arrangements. I have not limited myself, as they did, to expunging sequences and uninteresting figure-work and to enriching the texture; instead, especially in the third and fourth movements, whose insufficiency with respect to thematic invention and development could satisfy no sincere contemporary of ours, I have acted quite freely and independently, and, while employing what was usable, undertaken an entirely new structure. I believe that such freedom will be found hardly more disturbing, stylistically, than the cadenzas which modern writers apply to classical concertos. I do not venture much further than they do in matters of harmony. Nor do I believe that I need yield to them as regards solidity of form and intensification of motival development, and their interrelating."

Schönberg's freedom of treatment is most apparent in the aforementioned third and fourth movements. The third movement, which was an *Andante* in Handel's work, has become an *Allegretto grazioso* with the key changed from B-flat Major to D Major, and it is more than twice the length of the original. The concluding *Hornpipe* is also reconstructed and extended.

Bach – Mozart: Adagios and Fugues

Mozart's acquaintance with the music of Bach came comparatively late in his career. It was sometime in the middle or late 1770s that van Swieten, a patron of Mozart's, brought to Vienna works of Bach that were altogether unknown there at that time. Among these compositions were *The Art of the Fugue*, *The Well-Tempered Clavichord*, some of the organ trios and some of the preludes and fugues for organ. The impact of this music on Mozart was great. As Alfred Einstein says, "For Mozart the encounter with these compositions resulted in a revolution and a crisis in his creative activity"—an encounter, Einstein goes on to say, comparable with that experienced by Dürer when he visited Italy and saw the paintings of Mantegna and Bellini.

Mozart arranged for van Swieten's string trio six three-part fugues by Johann Sebastian and Wilhelm Friedemann Bach. For four of these he wrote original *adagio* preludes. The *fugues* played here, prefaced by Mozart's original *adagios*, are from J.S. Bach's *The Well-Tempered Clavichord*.

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Música - Ruco Gandía
Arreglo - Nano Cabrera,
José "Chiqui" García, Irvin García

YO DIGO QUE LAS ESTRELLAS
Música y Letra - Sylvio Rodríguez
Arreglo - Haciendo Punto

SOLEDAD
Letra - Luis Llorens Torres
Música - Tony Croatto
Arreglo - Nano Cabrera

COPLA MULATA
Letra - Luis Llorens Torres
Música - Tony Croatto Arreglo - Sylverio Pérez

CHEFA
Letra - Luis Llorens Torres
Música - Irvin García Arreglo - Irvin García

INTEGRANTES

JOSY LATORRE - Vocalista
NANO CABRERA - Bajo Eléctrico, Guitarra Española, Percusión y Voz
JOSE "CHIQUI" GARCIA - Flauta, Percusión y Voz
SYLVERIO PEREZ - Cuatro, Guitarra Española, 12 cuerdas, Guiro y Voz
TONY CROATTO - Guitarra Acústica, Piano, Syntetizador, Melotrón, Clave y Voz
IRVIN GARCIA - Batería, Conga, Bongó, Bombo Leguero, Syntetizador, Melotrón, Efectos Percusión y Voz
EDGARDO DIAZ - Trompa en Cantares Latinoamericanos
EMYLSAM VELAZQUEZ - Piano en Yo digo que las Estrellas y María del Carmen

DISEÑO DE CARATULA

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Diseño Contraportada - JOSE "CHIQUI" GARCIA
Fotos Contraportada - FRANCISCO LOPEZ
Realización - JOSE "CHIQUI" GARCIA

Ingeniero de Grabación - TONY CROATTO
Mezcla - TONY CROATTO, IRVIN GARCIA, NANO CABRERA

Productor - TOMAS FIGUEROA

LADO II

MARIA DEL CARMEN
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Tony Croatto, José "Chiqui" García,

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b- El Arriero - A. Yupanki
c- Bolivariana - D.A.R.
Arreglo - Sylverio Pérez, Nano Cabrera, Irvin García

PERLA MARINA
Música y Letra - Sindo Garay
Arreglo - Haciendo Punto

OUBAO MOIN
Letra - Juan Antonio Correijer
Música - Roy Brown
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An enterprise such as this is not done successfully without the help of a lot of people. So, "thank-you" to: Program Director Al Peterson of the HOT SPOT who served as music coordinator for this album; Mike Dion, our Music Director; Marla Davis of our Talent staff — and, Mark Platt of S and S Distributors, who markets Stroh's throughout Western Massachusetts. A great deal of help came from John Allen of "Pearl Street" in Northampton where our live competition took place. And last, but certainly not least, we thank you, the public, for your support. We had a lot of fun producing this album and we hope that you have as much fun listening. This is a limited edition album and it is not unusual for such things to become collector's items. And, remember for the HOTTEST music around—it's 99.3 FM—THE HOT SPOT. Keep on listening!

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ES-507—SCHOENBERG-ORGAN VARIATIONS—SATIE-MESSE DES PAUVRES

ARNOLD SCHOENBERG

VARIATIONS ON A RECITATIVE

ERIK SATIE

MASS FOR THE POOR (MESSE DES PAUVRES)

MARILYN MASON, ORGANIST - Chorus directed by DAVID RANDOLPH

The **Vnrintions for Organ**, one of the last few compositions of Schoenberg, is an exceedingly interesting and unusual work, coming as it does within the last five years of his life. He seems here to reaffirm, in his own work, the credo that good and beautiful music can still be written within tonal limits. This piece was composed almost side by side with the Variations for Orchestra which present what practically amounts to a totally different world of sound, though in the inner structures of the music very much the same kind of techniques are at work in both pieces. The Organ work was commissioned by the H. W. Gray Company under the general editorship of William Strickland, and was published in 1947. Schoenberg felt that the printed score did not convey the same impression as his own score. Of course, he had composed the piece as he wanted it to sound in regard to the contrapuntal voices involved, and was very desirous of avoiding doublings in octaves. Thus the printed edition represents really only one organist's conception of how the piece can be made to sound best. Marilyn Mason, who records the work in this presentation, has made her own registration, under the direction of Schoenberg himself, and has studied the music from the original Schoenberg facsimile. The printed edition suggests that the Variations can only be done on an organ of tremendous resources, but this is not a fact, as it has been performed with success on a Hammond Organ, with Schoenberg's approval. The organ used here is a three-manual instrument of sixty five ranks.

The use of a "recitative" as the basis for variations is an unusual idea. Ordinarily the "theme" of a series of variations presents both harmonic and melodic ideas, and the subsequent variations are drawn from such dual material. In the Organ Variations, the "recitative-theme" is a series of little motives, totalling 37 notes, incidentally including all 12 notes of the chromatic scale. This has apparently led some to the impression that this is a twelve-tone piece, which is not at all the case.* Because of the chromatic nature of the music no key signature is used, but the music is definitely composed with strong and repeated reference to the key of D minor.

The Variations consist of the Recitative theme, ten variations, a cadenza, and a fugue-finale. The inter-relations are enormous and exceedingly impressive from a technical point of view, but need not be examined here; perhaps it will be sufficient to give some idea of the development of the variations, etc., as they appear.

The predominant rhythmic motion of the first variation is in eighth notes; the chromatic interval of a half-step, always present from the beginning of the recitative involves itself in all voices, producing a constantly evolving harmony. The second variation follows without pause, and is characterized by the use of melodic leaps in fourths. The rhythmic activity is intensified hy the introduction of more quickly moving notes. Without any break, the third variation is brought forth, with the theme in slower notes in the bass, and a somewhat slow march-like rhythmic movement in the upper voices; this gives way again to quicker motion, with a climax in slow-moving notes in the melody and an agitated movement in the accompaniment. This introduces abruptly the fourth variation, which is a section based on a new rhythm in triplet motion (12/8), at first rather contemplative in mood, but broken soon by staccato utterances in chord-forms. There is a pause in the recording just before the fifth variation, whicb begins with an agitation and culminates in a dynamic climax which is unmistakeable. There is a short pause, and the sixth variation begins, free and rhapsodic, with various changes of tempo. There is an interruption in the middle of this variation in the form of an Agitato section, notable for its scale-like motions, both up and down; a hrief return to the rhythmic motion of the beginning of the variation concludes this section. There is another slight pause (Band No. 4). The seventh variation is hased primarily on an accompaniment pattern drawn from the first four sixteenth-notes of tbe theme, and against it, one of the typical half-step patterns constantly present in the work The eighth variation is based on an inversion of the theme—though the rhythmic motion is 9/8, the eighth-notes are phrased by twos instead of the conventional threes. A very dramatic expression is achieved here through the use of this rhythmic mutation. The inversion of the theme continues, in the ninth variation, to be the basis for this section. The tenth variation shows the theme used in its original order, first noticeable in the uppermost voice, in quick-moving notes, sounding as though played by an English Horn. The metrical ideas become more freely expressed and prepare the cadenza, which begins with fast notes, rather stentorian, which ascend and are then punctuated with chord-structures based on fourths. There is then a florid passage followed by massive chords, and a final flourish almost like an incantation. The Fugue begins immediately, and is characterized by the most advanced usages of contrapuntal technique. The entrances of the voices are novel in that they appear in contrary motion. There are many extraordinary developments of all the subjects, leading to a great climax. A short meditative section, somewhat toccata-like, forms the bridge to the finale, which though hrief, announces through gathering harmonies the powerful climax in D major.

* * * *

An enormous difference is of course at once apparent between the styles of Satie ana Schoenberg. The simplicity of Satie was deliberate, as he was of course a highly sophisticated artist. Many people are under the impression that Satie's creation was an entirely tongue-in-cheek affair, but that is not so. He was certainly capable of a high degree of both secret and public humor, but that his mystic nature could and did produce a work of the seriousness of the **"Messe des Pauvres"** speaks for itself. The works of Satie have not been very widely performed, partly because of the attitude of most performers, who do not make a habit of playing anything that does not give evidence of their virtuosity, and partly because Satie has long been regarded as at least a curiosity. His enormous influence on Ravel, Debussy, and even Stravinsky to some extent, testify to his own power as a musician and an intellect, however, even if the evaluation of his compositions does not prove him to be the greatest of composers.

The Mass opens with a prelude, whose "motets" form the hasis of the whole work. These motets recur again and again throughout the service. The voices are used only in the Kyrie Eleison, the plea for pity. The organ in the ensuing sections then conveys the imploration of the choir throughout the remaining movements. Following the Kyrie is the "Organ's Prayer"; then the "Communion", followed by the "Ecclesiastical Chant", in two brief parts. The "Prayer for the travellers and sailors in danger of death, to the very good and very sacred Virgin Mary, mother of Jesus" precedes tbe final piece, "Prayer for the salvation of my soul".

Set for two organs—the *Great Organ* and tbe smaller *Choir Organ,* the Mass is here played on only one instrument, the difference in dynamic intensity being accomplisbed by the use of different registers.

The complete Mass was not published until after Satie's death, though part of it was published in the Journal, "Le Coeur", in June, 1895, accompanied by an article by Satie's brother Conrad describing him as a "disinterested idealist." In all his life he was interested in ritual and ceremonial things, and even when a member of the Socialist party of France would not tolerate blasphemy or disrespect towards the Church. In so short a space of words it is not possible to give a true picture of the kind of person and composer Satie was, but the direct nature of his music will speak for him, as do the conceptions of all true artists, reflected, as they are, in the integrity of their works.

* * * *

MARILYN MASON, a memher of the faculty at the University of Michigan, who records both of the ahove works, has already made an enviahle reputation among the musicians of her profession. She plays equally well the classic compositions for the organ; also the new and interesting works that have been written for it. Musically, her history begins at the age of six; she played her first recital at eleven. She studied with the late Palmer Christian, and later with Nadia Boulanger and Maurice Duruflé in Paris. She has played recitals in Europe, and has heen heard widely in the U. S., including two transcontinental tours. At 26, she is not only able to master so difficult a work as the Schoenherg Variations technically, hut is ahle to understand and project it musically, a far from simple task. She has heen cited hy leading critics for her performance of this work. Of her Boston concert, Musical America said, "A performance of assurance and ohvious authority . . ." The Christian Science Monitor: "Miss Mason won an ovation for her impressive performance of the Schoenherg Variations . . . A stunning performance."

DAVID RANDOLPH, who directs the chorus on the Satie piece, is the conductor of The Randolph Singers, and was formerly musical annotator for the Columhia Broadcasting System. He is intermission commentator for the nationwide Saturday afternoon Metropolitan Opera hroadcasts, and performs the same task for the Lewissohn Stadium Concerts of the New York Philharmonic-Symphony Orchestra. Memhers of the chorus are: Thomas Foster, John Frydel, Warren Galjour, Anna Louise Kautz, Anita Rohhins, Bert Spero, Bette Wolf. These works were recorded on the instrument at Calvary Church, Gramercy Park, New York City, through courtesy of J. H. Ossewarde, Director of Music.

Notes by BEN WEBER

Cover by CYNTHIA PENNELL

*An example of Schoenherg's twelve-tone composition, *"Serenade* Op. 24", conducted hy Dimitri Mitropoulos, has heen recorded on Esoteric Record No. 501.

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FEELINGS
SUCK MY TOE
BREAK SONG

SIDE TWO

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MY DING-A-LING
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BREAK SONG



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ESOTERIC NO. 501–SCHOENBERG–SERENADE

Arnold Schoenberg SERENADE Op. 24 (1923)

for Septet and Baritone voice

Dimitri Mitropoulos—*Conducting*

MOVEMENTS

March — Sonnet by Petrarca (for baritone)
Menuet — Dance Scene
Variations — Song (without words)
Finale

Clark Brody (*clarinet*), Eric Simon (*bass-clarinet*), Sal Piccardi (*mandolin*), John Smith (*guitar*), Louis Krasner (*violin*), Ralph Hersh (*viola*), Seymour Barab (*'cello*), Warren Galjour (*baritone*).

Exhausting the limits of tonal development in the music composed in the early part of his career, Arnold Schoenberg's attention was more and more drawn to the possibilities of melodic and harmonic ideas without relation to tonal centers. Beginning with his Second String Quartet, Op. 10, Schoenberg's transition to openly atonal composition grew into a firmly developed personal style which was decisively expressed in the Piano Pieces, Op. 11, the Georg Songs, Op. 15, the Five Orchestra Pieces, Op. 16, and his monodrama "Erwartung" ("Waiting") Op. 17, an Opera for only one singer, staged with full symphonic accompaniment.

Since he had carried the development of his atonal styles so far, Schoenberg felt the need to express concretely a principle, by means of which each single tone could find its complete individuality. In the composing of the "SERENADE" Op. 24, Schoenberg for the first time began to create whole pieces integrated in his style which is now referred to as the "technique of composition with twelve tones." It must be added that Schoenberg does not call this a "system" and objects violently to such a doctrinaire conception of twelve-tone usage. As he finished each movement of the SERENADE one of his associates has said, "Schoenberg called his pupils together and explained to them his methods of composing these pieces."

Of the seven movements, all but two make use of a twelve-tone row (a series of all the possible chromatic tones chosen at the discretion of the composer to suit all his musical purposes). The Third movement (Variations) utilizes an eleven-tone series; and the Sixth movement (Song Without Words) is composed in a free style. In only one of the movements does Schoenberg make use of vocal possibilities—the Fourth movement, "Sonnet by Petrarca," set for a Baritone voice with the other instruments accompanying. This setting requires a voice with over a two octave range, and uses the following text, translated by Harold Heiberg from the original Italian:

SONNET by PETRARCA

Ah! that I might my vengeance soon be flaunting
On her who has destroyed me with her glances,
and who, by leaving me my woe enhances
and hides from me her eyes, so sweet, so haunting.
Thus does she draw my spirit, tired and wanting,
Forth from my heart, consumes it, then advances
While roaring like a lion through my fancies
At night, all hope for slumber mocking, taunting.
My spirit, which alone is Death's to sunder,
Parts from my flesh, and from its bonds encumbering
Flies straight to her who threatening doth receive it.
Thus to behold my soul I often wonder,
As it doth speak and weep and love her, slumbering,
Would she awake, if somehow she'd perceive it?

The Finale of the Serenade (seventh movement) makes a return to the tempo and the material of the March, though in different relationships, and thus unifies the spirit of the whole set of pieces.

The Serenade was first performed for a private gathering at the home of Dr. Schwarzmann, in Vienna, in 1924, with Schoenberg conducting. The actual American première, according to Carlos Salzedo, took place in Aeolian Hall, New York City, on March 4, 1925, at a concert of the International Composers Guild. Conducted by Leopold Stokowski, the ensemble was made up of the first chairs of the Philadelphia Orchestra, and the work was well received. The Serenade, in common with all the other compositions Schoenberg continues to produce, is eminently expressive of his artistic integrity, his imagination and his desire to explore and to bring to understanding the wealth of experience possible in the art of sound that we call music.

* * * * * * * * *

This year (1949), in celebration of the seventy-fifth birthday of Arnold Schoenberg, the United States Section of the International Society for Contemporary Music arranged for the first performance of this work in over twenty-four years, under the auspicious direction of Dimitri Mitropoulos. The ISCM has, in the years since its inception in 1923, been enterprising in bringing to performance the works of many contemporary composers whose works might otherwise go unheard and unnoticed either because of their difficulty, or because of prejudice against their "modernity."

Since the larger record companies have with little exception always been over-cautious of producing any recordings that might seem out of the ordinary, one can really appreciate the sympathy, confidence, and artistic interest of Esoteric Records in placing their facilities at the disposal of Mr. Mitropoulos and his distinguished colleagues, to record brilliantly this significant work.

It goes almost without saying that audiences and composers have for a long time been in the debt of Dimitri Mitropoulos. Such courage and imagination in presenting works of immense importance is seldom to be met in the all-too-commercial world of music today.

Notes by BEN WEBER

Cover Design by CYNTHIA PENNELL



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ESOTERIC NO. 501–SCHOENBERG–SERENADE

THE BOOK TRADER
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SIDE ONE (14:38)

ARNOLD SCHOENBERG

(1874-1951)

ODE TO NAPOLEON BUONAPARTE

FOR STRING QUARTET, PIANO, & RECITER, OP. 41

THE CLAREMONT QUARTET

Marc Gottlieb, violin Phillip Ruder, violin
Scott Nickrenz, viola Irving Klein, cello

JOANNA NICKRENZ
PIANO

BERNARD JACOBSON
RECITER

SIDE TWO (20:45)

ANTON WEBERN

(1883-1945)

STRING QUARTET, Op. 28 (7:20)

Mössig–Gemöchlich–Sehr fliessend

IGOR STRAVINSKY

(b. 1882)

THREE PIECES for String Quartet (7:03)

CONCERTINO for String Quartet (6:12)

THE CLAREMONT QUARTET

Marc Gottlieb, violin Vladimir Weisman, violin
Scott Nickrenz, viola Irving Klein, cello

In one sense, this record goes roughly backwards. Schoenberg's *Ode to Napoleon Buonoporte*, completed in 1943, is the most recent work included. The Webern Quartet dates from 1938, and the two Stravinsky compositions from 1914 (Three Pieces) and 1920 (Concertino).

But in a much more substantial sense the juxtaposition of the Stravinsky pieces with the Webern is prophetic and illuminating. Within the past two decades, another of the stylistic renewals characteristic throughout Stravinsky's career has taken him into the serial camp, and his latent admiration of Webern has come to the surface of his music as a distinct and powerful influence.

The interesting thing about the Three Pieces and the Concertino in this context is that, applying wisdom after the event, one can already discern in them the germ of that long-delayed development. The Three *Pieces* are almost contemporaneous with the large-scale early ballets–1914 was the year of the opera *Le Rossignol*, and only one year after *The Rite of Spring*. Yet, though they share *The Rite*'s penchant for closely confined, obsessively repetitive melodic contours, they also display a feature at the opposite remove from the more famous work's aesthetic: an absorbing concern for extreme delicacy of workmanship, for purity of line, for the minute, precisely calculated effects of texture and sonority typical both of Webern and of today's serial Stravinsky.

The Three Pieces, which are headed by metronome markings in place of the more conventional tempo indications, gave birth fifteen years later to one of the small orchestral works that crop up every now and then in Stravinsky's output–the four Studies for Orchestra, of which the first three are simply the three string-quartet pieces in orchestral dress. In the later version, the austere metronome markings of the original are supplemented by evocative titles–*Donse*, *Excentrique*, and *Cantique*–just as the fourth Study, *Modrid*, adds a touch of topographical color to its own parent-piece, the Study for pianola of 1917.

By the time of the Concertino, instances of the more brittle style were no longer isolated phenomena in Stravinsky's output. There had been the songs with various accompaniments of his World War I Swiss period, there had been *The Soldier's Tole*, and in 1920, along with the Concertino, there were the *Symphonies of Wind Instruments* and *Pulcinello*.

Like the Three Pieces, the Concertino has only a metronome marking for its principal indication, though the halfnote 58 that alternates with, and finally supplants, the initial halfnote 84 does bear the qualification *Andante*. In sonority, the Concertino carries even further the Three Pieces' preoccupation with unusual and sometimes bizarre instrumental effects. Some of these are apt to give the uninitiated listener a dubious opinion of the performers' capabilities. It should be emphasized that, in both works, the frequent sounds of scraping and hitting are the necessary consequence of fidelity to the composer's liberal injunctions to use the nut of the bow and to play on the bridge or on the fingerboard–one instruction in the second of the Three Pieces even reads "excessively short and dry".

No such extravagances are to be found in Webern's poised and limpid String Quartet. Normal orco and normal *pizzicoto* are the two playing modes, diversified only by frequent use of mutes and by a single measure on the bridge in the second violin part, and the nearest things to "excess" in accentuation and dynamics are a scattering of *sforzondo-piono* markings and an occasional *sff*.

In fact, Webern's line-oriented style makes fairly traditional exploitation of the string-quartet medium a more natural resource for him than for Stravinsky. Apart from the two works on this record, Stravinsky has written only one other piece for string quartet–the 1959 double canon dedicated to the memory of Raoul Dufy–whereas Webern's much smaller output includes three relatively substantial compositions for the medium: *Opus 28* was preceded in 1909 by the *Five Movements*, *Op. 5*, and in 1913 by the *Six Bagatelles*, *Op. 9*.

Written in 1938–fourteen years after Webern had adopted Schoenberg's 12-tone technique for the first time in his Three Traditional Rhymes, *Op. 17*–the String Quartet exemplifies his own mature version of dodecaphonic method at its most rigorous and economical. The series it is based on runs as follows: G, F sharp, A, G sharp, C, D flat, B flat, B, E flat, D, F, E. Each pair of notes, it will be observed, forms the interval of a semitone; and each four-note segment or subseries of this basic series coincides with the familiar BACH motif (or B flat, A, C, B in English notation), though the central of the three four-note segments has this shape inverted.

Very far removed from the minuteness of Webern's material and the abstractness with which he handles it is the language of Schoenberg's *Ode to Napoleon*, exuberantly and romantically copious by comparison. In tonal method, too, the works are quite different. Even after adopting the 12-tone technique, Schoenberg insisted that "there is still plenty of good music to be written in C major", and the *Ode*, composed in 1943 (eight years before his death), is one of those works in which he returned as if for refreshment to the resources of tonality.

But unlike the Suite in G major for string orchestra of 1934 or the Theme and Variations for concert hand of 1943, which are unequivocally if chromatically tonal, the *Ode* uses tonality only in a glancing way, combining it in a fertile new amalgam with other resources. Much of the work's texture is atonal, elements of very free dodecaphonic method are used, and only in the assertive E-flat major of the very last chord is an unambiguous declaration of key finally made.

Aided by its verbal text, the *Ode* should make its own dramatic, poetic, and musical effect without help from the annotator. (We have not reproduced the text on the jacket for three reasons: it would have taken up a prohibitive amount of space; part of the point of Schoenberg's *Sprechstimme* technique is to make the words clearly audible anyway; and Byron's poems are readily available from bookstores and libraries.) So, instead of belaboring the obvious, I shall devote my remaining space to explaining certain aspects of the way we, as performers, approached the work.

This is the more necessary because serious misunderstandings exist, even in some specialist quarters, about Schoenberg's intentions concerning the interpretation of his *Sprechstimme* (or "speaking-voice") parts. The preface to the score (of which, by the way, the composer later made another version with string orchestra instead of quartet) says nothing about the subject, presumably because he had already dealt with it in the preface to *Pierrot lunoire* in 1912.

From what we learn there, and from what Schoenberg's pupil Erwin Stein says in his essay *The Treatment of the Speaking Voice in "Pierrot Lunaire"* (originally published in German in 1927; English version in *Orpheus in New Guises*, by Erwin Stein, Rockliff 1953), it may be firmly stated that any criticism of a *Sprechstimme* performance on the ground that absolute pitch values are not preserved is based on a misconception. The pitches called for by *Sprechstimme* are purely relative.

What the performer has to do is take the top and bottom of his ordinary speaking range (much narrower, and lower, than a singing range) and distribute the sounds within these two extremes in accordance with Schoenberg's indications. If this is incontrovertible in the case of *Pierrot*, where the reciter's part is notated on a full five-line stave with a treble clef, it is even clearer in the *Ode*, where Schoenberg uses only a single line supplemented by ledger lines.

A temptation that has to be strenuously avoided is to relapse into singing, and to obviate this the reciter must quit every note as soon as he has pitched it in an upward or downward slide, much as one does in speaking. As Stein puts it, "The dropping and raising of the voice should not link the intervals in the way of a portamento except in those rare places where such an effect is specially indicated"; the three examples in the *Ode* are at "Thonks for that lesson" (beginning of the poem's third stanza), at "Or dread of death alone" (near end of fifth stanza), and at "The footstool of a thing so meon" (end of ninth stanza). "Otherwise," Stein says, "the glide off the initial note should pay as little regard to the pitch of the succeeding note as does a glide in ordinary speech."

In contrast to the pitch, the rhythmic notation is precise and must be adhered to. Thus, while the reciter need not concern himself with his relation to the instrumental harmony, he has the constant task–always with the preservation of ensemble to be ensured–of reconciling Schoenberg's notation with the natural rhythm of the words. As it turns out, few things about Schoenberg are more impressive than the mastery he gained, in a few years, of his adopted language: there is scarcely a passage in which even an English- or American-born reciter could quarrel with the composer's declamation, either rhythmically or in the matter of rise and fall of pitch.

In only one place have I deliberately set aside Schoenberg's accentuation. Byron was an English–not an American–poet, and in the last stanza I have used the British accentuation of "despicable" with the stress on the first syllable. Indeed, Schoenberg's setting suggests that he at first thought of the word that way–the stress-accents added above the notes here contradict the meter, and I imagine he probably added them on the advice of one of his American colleagues.

BERNARD JACOBSON

Engineering & Musical Supervision MARC J. AUBORT coordinator TERESA STERNE cover art BILL HOFFMAN cover design WILLIAM S. HARVEY

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ARNOLD SCHOENBERG (1874-1951)

CONCERTO for STRING QUARTET and ORCHESTRA

after the Concerto Grosso, op. 6, no. 7 by G.F. Handel (1933)

LENOX QUARTET and the LONDON SYMPHONY ORCHESTRA, Harold Farberman, conductor

TRIO (String), op. 45 (1946)—members of the Lenox Quartet

CONCERTO FOR STRING QUARTET AND ORCHESTRA
(1933) [publ. G. Schirmer]

Largo—Allegro	*(4:56)*
Largo	*(3:48)*
Allegretto grazioso	*(7:25)*
Hornpipe—moderato	*(6:28)*
Total—	*(21:45)*

The Concerto, completed in 1933, was premiered in Prague, Czechoslovakia, on September 26, 1934 with the Kolisch Quartet. It was performed first in the United States by the Chicago Symphony under Frederick Stock also with the Kolisch Quartet in 1936, and by the Los Angeles Philharmonic in 1938.

The Concerto is not an arrangement but rather a free setting, creating a work of Schoenberg's own based on the Handel concerto grosso.

Written in Schoenberg's middle period and coupled with his Bach and Brahms transcriptions, it is possible to assume that this period witnessed the transition from rigid, formal twelve-tone serial writing to the quasi-tonal works that followed. Schoenberg, himself, gives the clue in his essay "On Revient Toujours"—"I remember with great pleasure a ride in a Viennese fiacre . . . the fiacre went very slowly and we could discuss and admire all the beauty . . . I always regret that one might never possess nerves calm enough to endure such a slow ride.

"At least, when only twenty years later I made a trip by auto through one of the most renowned valleys in Switzerland, I saw almost nothing and my companions rather mentioned some of the commercial and industrial aspects this valley offered. In twenty years people had lost the interest to take an eyeful of these beauties and enjoy them.

"Of these two cases I had to think when recently a former pupil of mine asked me what he should answer when people demanded from him whether I had abandoned twelve-tone composing, as at present I so often compose tonal music.

"My answer was tuned to the pitch of the two true stories aforementioned . . . I said, one should be surprised that the classic composers—Haydn, Mozart, etc.—after Bach's contrapuntal style climax, in spite of their in essence homophonic style, so often interpolate strict counterpoint, differing from Bach's counterpoint only by such features as the progress in music had brought about; that is, a more elaborated development through variations of the motive . . . A longing to return to the oldest style was always vigorous in me and, from time to time I had to yield to that urge.

"This is how and why I sometimes write tonal music. To me stylistic differences of this nature are not of special importance. I do not know which of my compositions are better; I like them all, because I liked them when I wrote them."

TRIO (String), op. 45 (1946) [publ. Bomart] *(19:40)*

in one movement, played without pause

Commissioned by the Dept. of Music, Harvard University

The TRIO is divided into three parts separated by two episodes. There is no regular twelve-tone series as was customary with Schoenberg but rather four groups of six notes each of which any group may be used with one of the four other groups to make up the complete twelve-tone series.

The first and second parts of the work are based entirely upon these groups. The material of the two episodes is con confined to groups I and IV. The recapitulatory nature of the third part requires the use of all four six-note groups but II and III are still not used in conjunction with IV.

The basic structure of the work is as follows: after 52 measures, a heading "first episode" appears announcing a new section. There is then a quieting down interspersed with short pauses that prepare for a theme in the violin. After a lengthy development "second episode" appears which, again, after a quiet section announces another new theme in the violin. Finally what we may call a recapitulation occurs—the entire first section is summarized with sequences of measures exactly or very nearly exactly repeated. Then follows an exact re-statement of the opening of the first episode, some more repetition and reminiscences, some new treatment of earlier sections, and lastly, an intricate maze of development—all in all a close resemblance to classical sonata-allegro form.

In the TRIO Schoenberg explores also many tonal effects with single and double harmonics producing an airy and indistinct quality of tone, the result perhaps of very soft playing close to the bridge of the stringed instruments.

Perhaps this statement by Schoenberg himself will serve as the best guide and most constructive way to listen to his music, "I am somewhat sad that people talk so much of atonality, of twelve-tone systems, of technical methods, when it comes to my music. All music, all human work has a skeleton, a circulatory and nervous system. I wish that my music should be considered as an honest and intelligent person who comes to us saying something he feels deeply and which is of significance to all of us."

THE LENOX QUARTET

PETER MARSH, violinist, is a native of New Jersey. Mr. Marsh studied with Hans Letz at The New York College of Music, Scott Willits at The American Conservatory (Chicago) and with Emanuel Zetlin, and Eva Heinitz (chamber music studies) at The University of Washington. Mr. Marsh has soloed with the Pittsburgh Symphony and other orchestras. He has taped solo appearances for educational television. Mr. Marsh plays a Stradivarius violin, dated 1723.

DELMAR PETTYS, violinist, began his early studies in Portland, Oregon. He received his Master's Degree from Juilliard School of Music where he studied with Joseph Fuchs and Oscar Shumsky, and extensive chamber music studies with Felix Galimir. Mr. Pettys was a member of the Casals Festival Orchestra. He plays a Storioni violin, dated 1792.

TOBY APPEL, violist, is from Elmer, New Jersey. Curtis Institute of Music, 4 years. Viola with Max Aronoff and Joseph De Pasquale. Participant—Marlboro Music Festival, Marlboro, Vermont, 1970. Assistant Principal violist, St. Louis Symphony, at age 17. 4 years violist with Philadelphia Concerto Soloists. Solo recitals—New York, Boston, Washington, St. Louis, Nassau, Luxembourg, Munich, etc. Solo Debut, Carnegie Recital Hall, at age 18. Mr. Appel plays a Hieronymus Amati II, dated 1705.

DONALD McCALL, cellist, of Kansas City, Missouri, is a graduate of Curtis Institute of Music, Philadelphia, and studied with Leonard Rose. Winner of the Naumberg Award, he made his New York debut at Town Hall in the Fall of 1956. Mr. McCall plays a Montagnana cello, dated 1705.

HAROLD FARBERMAN

Presently Music Director and Conductor of the Oakland (Calif.) Symphony, he is well known here and abroad as conductor and composer. His most celebrated recent recordings are those of the four Charles Ives symphonies.

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ARNOLD SCHOENBERG · LENOX QUARTET · LONDON SYMPHONY ORCHESTRA

Hymns of Comfort and Healing

Read by Josephine H. Carver

SIDE 1

Hymn 120 How beauteous on the mountains
65 From glory unto glory
208 O gentle presence
131 I am the way, the truth, the life
72 Glory be to God on high
46 Day by day the manna fell
402 How gentle God's commands
40 Come, ye disconsolate

SIDE 2

Hymn 53 Everlasting arms of Love
12 Arise ye people, take your stand
88 Gracious Spirit, dwell with me
64 From sense to Soul my pathway lies before me
109 Here, O God, Thy healing presence
135 I know no life divided
77 God is my strong salvation

Josephine H. Carver, C.S.B.,
is a member of The Christian Science Board of Lectureship. She is a teacher and a practitioner of Christian Science, and she has served as Second Reader of The Mother Church, The First Church of Christ, Scientist, in Boston, Massachusetts.

Read by Ralph E. Wagers

SIDE 3

Hymn 136 I love Thy way of freedom, Lord
5 A voice from heaven we have heard
115 Holy Father, Thou hast taught us
121 How blest are they whose hearts are pure
58 Father, we Thy loving children
51 Eternal Mind the Potter is
304 Shepherd, show me how to go

SIDE 4

Hymn 2 A glorious day is dawning
34 Christ comes again with holy power
423 Give me, O Lord, an understanding heart
75 God comes, with succor speedy
99 He that hath God his guardian made
127 How sweet, how heavenly is the sight
134 I look to Thee in every need
42 Come, Thou all-transforming Spirit

Ralph E. Wagers, C.S.B.,
has served the Christian Science movement for almost half a century. He is a Christian Science teacher and practitioner, and has served as lecturer, associate editor of the Christian Science religious periodicals, and President of The Mother Church.

Ralph E. Jerles, L.T.C.L.,
is organist of The Mother Church and has studied with several prominent teachers, including E. Power Biggs and George Faxon. He is a graduate of the New England Conservatory of Music in Boston. He also holds a licentiate from Trinity College of Music, London, England.

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STRAVINSKY: THE RITE OF SPRING

ERICH LEINSDORF conducting the LONDON PHILHARMONIC ORCHESTRA

SPC 21114

The story of the first performance of *The Rite of Spring* has long since become a legend and few people will need reminding of the scenes of bedlam and rioting with which this work was greeted thereby bestowing upon it the ubiquitous honour of ranking as the greatest 'scandale' in musical history. It is often forgotten, however, that no more than a year later, slightly revised and presented in a concert version, it was a huge success and the evening ended with the composer being carried out of the hall on the shoulders of energetic admirers.

In actual fact, *The Rite of Spring* has never scored a huge success as a ballet. The reason for this can be found in the music itself for so brilliantly evocative and graphically pictorial a score needs no further embellishment by way of scenery and choreography. The music tells all. Indeed, Stravinsky himself expressed preference for it as a concert piece rather than as a ballet.

Even today, it still seems amazing that such an extraordinary work could have arisen out of the dying embers of nineteenth-century lyrical romanticism. To many, it remains a stroke of unprecedented originality. This view is supported by the composer's own writings on the subject: "Very little immediate tradition lies behind *Le Sacre du Printemps*, however, and no theory. I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed." Yet there are unmistakable traits of the past in the score, not least the influence, albeit subtle, of Stravinsky's teacher Rimsky-Korsakov whose glittering powers of orchestration must have had their effect on the younger man who exploited them in his own individual and undeniably more adventurous way. For it is the handling of the enormous instrumental forces that stands out as one of the great achievements of this score.

Stravinsky began work on the ballet in the summer of 1911 although the actual subject matter had been in his mind for some time before that. It was while he was engrossed in the composition of *The Firebird* that he had the first idea—or vision, as he called it—of the work-to-be: "I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of Spring". At this stage, there was no music, just an image. Meantime, however, another project had taken charge of the composer's attention, a *Konzertstück* for piano and orchestra that was to develop into the ballet *Petrushka*, but with this eventually out of the way, "*The Rite of Spring*" began to assume a musical form.

It was the stabbing rhythmic motif of *Les Augures printanières*, the syncopated series of chords on lower strings that follows the work's introduction, which proved to be the first section actually jotted down. Stravinsky then went on to complete the first part of the work before returning to add the introduction. The second part was



written at great speed although the "Danse sacrale" apparently caused problems. The composer was here faced with the unenviable dilemma of being able to hear the music in his head, and even managing to play it on the somewhat battered old upright in his room, but not knowing how to put it down on paper. However, by the beginning of 1912, the piano score was complete and the next four months were taken up with the orchestration, a task the composer considered mechanical because "I always compose the instrumentation when I compose the music". And so, the whole work was finished but, to Stravinsky's annoyance, it had to wait a complete year for its performance—and riot!

For a piece of music that is so dynamically rhythmic and percussive, there is remarkably little percussion called for within the huge orchestra. It is spearheaded by two timpanists who make an exhilarating and important contribution overall but the part played by the six other instruments of the kitchen department—including guero and tam-tam—is relatively small. The fact is that the whole orchestra is in itself an enormous percussion instrument. With quintuple woodwind, a brass section consisting of eight horns, five trumpets (including one in D), three trombones and four tubas, and a large body of strings, all stamping out highly dissonant and cunningly syncopated blocks of sound, it all but makes a battery of percussion obsolete. The percussive and rhythmic element is so much an integral part of the music—a glance at the score, with the time-signature often changing at every bar-line, will prove the point—that there is little need to add extra emphasis.

However, *The Rite of Spring* is not just rhythm and nothing but rhythm. The Introduction to the Second Part is, in fact, almost static metrically, the impression here being one of stillness and mysticism as strangely coloured, shifting chords produce a disorientating effect of sinking. This whole section relies on the exotic colours drawn from the orchestra with flutes drifting in ethereal chordal passages and bass clarinets providing an unfamiliar and somewhat unworldly bass timbre. This is musical painting of a vividness rarely attained. It is interesting, by the way, to compare this passage with the corresponding section in the version Stravinsky made for two pianos. Although the latter is a fascinating and ingenious conception within the restricted aural confines of the instruments, it nevertheless lacks an aura of magic. The missing ingredient can only, therefore, be orchestral colour.

Then there is another aspect of *The Rite* which, not surprisingly perhaps, is often overlooked, and that is the lyrical element. The score does in fact abound in melody, admittedly of a fragmentary nature, but melody nonetheless. The whole work actually opens with a genuine folksong—Lithuanian by origin—but as far as can be ascertained, this is the only instance of such a quote. Everything else is the composer's own creation, although certain folk influences can be detected.

Pages could be written and, indeed, have been about the multifarious aspects of this amazing score. It is quite unlike anything else and in many respects defies conventional written analysis. Diaghilev referred to it as "the twentieth century's Ninth Symphony", thereby possibly attempting to convey some idea of its colossal impact but in actual fact hopelessly confusing the issue. For *The Rite of Spring* is anything but a symphony. Rather is it a unique, self-generating, self-perpetuating edifice, often relying on basic, non-symphonic devices such as ostinato, repetition and dramatic crescendo to sustain its inexorable forward drive. It seems to have lost none of its impact during the half century since its conception and, indeed, seems unlikely to diminish in the future. If ever a work is destined to stand as a towering landmark of the century, it is *The Rite of Spring*.

Tim McDonald

Stravinsky, ever critical of his own music, made various revisions to *The Rite of Spring* throughout his life. To ensure that all the composer's amendments and ultimate intentions are included in this recording, Erich Leinsdorf has used the Edition Russe de Musique 1965 reprint of the revised 1947 version.

SIDE ONE

FIRST PART: ADORATION OF THE EARTH (ASCAP) 15:56 Introduction / The Augurs of Spring, Dances of the Young Girls / Ritual of Abduction / Spring Rounds / Ritual of the Rival Tribes Procession of the Sage / The Sage / Dance of the Earth

SIDE TWO

SECOND PART: THE SACRIFICE (ASCAP) 18:40 Introduction / Mystic Circles of the Young Girls / Glorification of the Chosen One / Evocation of the Ancestors / Ritual Action of the Ancestors Sacrificial Dance (The Chosen One)

Producer: Raymond Few Engineer: Arthur Lilley Art Coordination: Judith C. Schulman Package Design: Davis Fried Krieger Inc. For Queens Graphics

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Michel Rubini and Lincoln Mayorga: keyboard
Wayne Irwin: guitar
Chad Stuart: guitar and bass
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Laroon Holt and Bill Mattison: flugel horns
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(Wayne Irwin)

PAXTON QUIGLEY'S HAD THE COURSE
(Chad Stuart & Jeremy Clyde)

TOBEY'S SONG
(Chad Stuart & Jane Dansie)

PAXTON'S SONG (Smoke)
(Chad Stuart, Dan Dalton & Lois Dalton)

KNOW YOURSELF
(Wayne Irwin)

SIDE TWO

BACKGROUND MUSIC
(Chad Stuart)

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Executive Producer: Mike Curb
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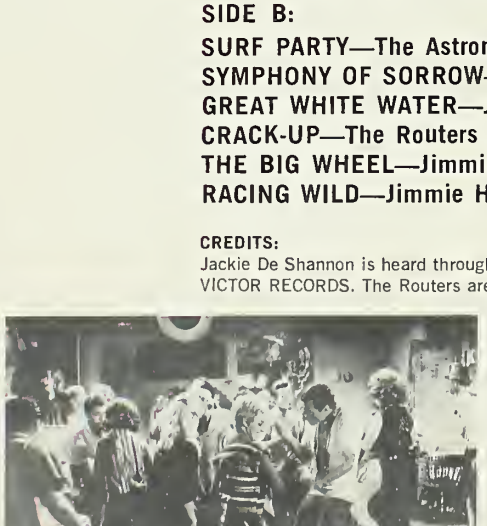
SIDE A:

IF I WERE AN ARTIST—Kenny Miller (B. Dunham-B. Beverly) Angelica Music (ASCAP)	2:03
PEARLY SHELLS—Kenny Miller (B. Dunham-W. Edwards-L. Pober) Criterion Music (ASCAP)	2:06
THAT'S WHAT LOVE IS—Patricia Morrow (B. Dunham-B. Beverly) Angelica Music (ASCAP)	1:44
NEVER COMIN' BACK—Jackie De Shannon, Patricia Morrow, Lory Patrick (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	1:58
FIREWATER—The Astronauts (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	2:15
GLORY WAVE—Jackie De Shannon (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	2:39

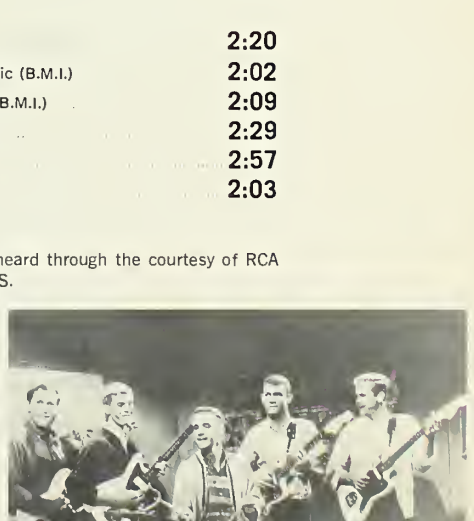
SIDE B:

SURF PARTY—The Astronauts (B. Dunham-B. Beverly) Angelica Music (ASCAP)	2:20
SYMPHONY OF SORROW—Jimmie Haskell (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	2:02
GREAT WHITE WATER—Jimmie Haskell (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	2:09
CRACK-UP—The Routers (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	2:29
THE BIG WHEEL—Jimmie Haskell (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	2:57
RACING WILD—Jimmie Haskell (B. Dunham-B. Beverly) Angelica Music (ASCAP)	2:03

CREDITS:
Jackie De Shannon is heard through the courtesy of LIBERTY RECORDS. The Astronauts are heard through the courtesy of RCA VICTOR RECORDS. The Routers are heard through the courtesy of WARNER BROS. RECORDS.







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SIDE I — "Leather & Lace Show"

1. *California Medley:*

California, My Way (5th Dimension) • California Soul (5th Dimension) • Everyone I Meet Is from California (America) • California Dreamin' (Mama's & Papa's) • California, My Way (5th Dimension).

2. *World — (Leather & Lace)*

3. *America Medley:*

I Want To Be in America (West Side Story) • Only In America (Jay & The Americans) • Round Every Corner (Petula Clark) • Downtown (Petula Clark) • Neon Rainbow (Box Tops) • Out in the Country (3 Dog Nite) • Five O'clock World (Vogues) • In Crowd (Dobie Grey) • I Want To Be in America (West Side Story).

SIDE II — "Bobby & The Boppers"

1. *1950's Rock & Roll Medley:*

At the Hop (Danny & The Juniors) • Hound Dog (Elvis Presley) • Bristol Stomp (Dovollos) • Peppermint Twist (Joey Dee) • Rock & Roll Music (Cat Mother) • Wake Up Little Suzie (Everly Bros.) • Lipstick on Your Collar (Connie Francis) • Mama Said (Shirelles).

Book of Love (Monotones) • Where Are You Little Star (Dion) • Dedicated to the One I Love (Shirelles).

Rock Around the Clock (Bill Haley) • Kansas City (Wilbor Harris).

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. . . P.S. All the facts you have read are true. . . . The names were changed to protect the innocent.



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Side 1

1) "You Are A Jew"
2) "Dawn Of History"
3) "An Old Man"
4) "Melanie: A Story Of Our Generation"

Music: "Shema Yisroel"
"Ani Maamin"
"Yedid Nefesh"

Side 2

1) "Come With Me To The Campus"
2) "The gods That Failed"
3) "The Miracle of Return
4) "Come Home Children"

Music: "Hineh Yamim Ba'im"
"Nafshi Ta'arog"
"Jerusalem of Gold"
"Shema Yisroel"

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Produced and Directed by .....
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Musical Coordinator .....
DAVID NULMAN
Co-Director .....SOL GLICK

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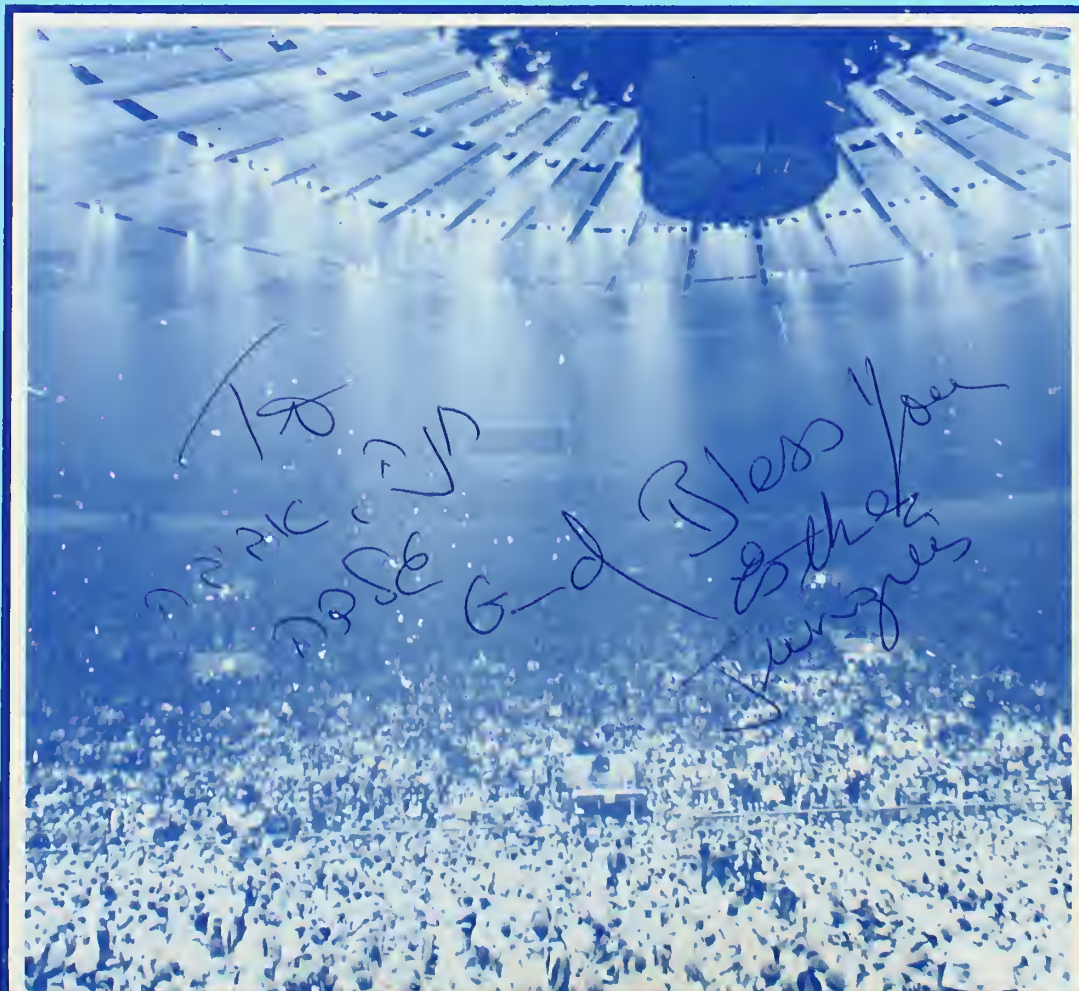
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ב"ה



Rebbetzin ESTHER JUNGREIS

Rebbetzin Esther Jungreis is a remarkable young woman who has been endowed with the unique ability to communicate the eternal truths of the Torah to our people. An electrifying speaker, she is able to ignite the spark of Yiddishkeit in every Jewish heart. The Rebbetzin's passionate committment to Jewish revival stems from a rich personal heritage. She is, in fact, the descendant of generations of renowned Torah scholars. She and her family survived the horrors of the concentration camps and came to the United States where they continued to communicate the imperatives of their rich tradition.

Rebbetzin Jungreis believes that now more than ever young people are ready to accept their responsibility as Jews. Having tasted affluence and having experienced the drug culture, Jewish youngsters are beginning to hunger for the truly spiritual—that which is lasting; that which gives life.

Her success in speaking to young people has been extraordinary. Wherever she speaks she awakens in young alienated Jews an intense feeling for their own Jewishness, one that even they didn't know existed.

The Rebbitzin has evoked the support and respect of the outstanding Jewish leaders of our generation. Her personel wermth and charisma hes attracted an army of volunteers who work tirelessly on behalf of Hineni. The Rebbetzin's favorite passage describing this generetion is the prophecy of Amos: "And days shall come upon you, says the Lord, and I shall send a hunger into the land. It shall not be a hunger for bread, nor a thirst for water—but it SHALL BE A HUNGER FOR THE WORD OF G-D." It is that hunger that Hineni intends to feed.

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Side 1

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. . . what we have tried to do here is self-evident
everyone has his own measure of worth
and must be his own witness of change . . .

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we met in days of confusion,
unknown strangers, each knowing
nothing of the others;
we gathered in silent haste
to uncover unknown fate.
each in his own way,
some fearing and experiencing
their first exposure.
original

if a man does not keep pace
with his companions,
perhaps it is because
he hears a different drummer.
let him step to the music
which he hears,
however measured
or far away.
henry david thoreau

i thank you god
for most this
amazing day
for the leaping
greenly spirits
of trees
and a true blue dream
of sky
and for everything
which is natural
which is infinite
which is yes.
e. e. cummings

here on the far side of time
we're at the end of the line.
our days have gone withered and small
like the ivy that clings to the wall.
off on the long road to home
we're meant to go it alone
still there are times we recall
the ivy that clings to the wall.
we hurriedly ran from safety of schoolyards
in search of a better more beautiful world.
one day we turned in the road to find
our new worlds were all in our minds.
some other season perhaps.
pretty girls sat on our laps.
but seasons can change afterall
like the ivy that clings to the wall.
rod mckuen

acknowledgements
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UMC 1156

RICHARD TEITELBAUM
WITH ANTHONY BRAXTON
TIME ZONES

Anthony Braxton and I first met in a cow pasture in Belgium in 1969, behind the 10,000-seat tent that housed the notorious Amougies Festival. He had just finished performing with his Trio (including Leo Smith and Leroy Jenkins) and I was hanging out backstage with my group, Musica Elettronica Viva (MEV), waiting to perform later in the Festival. I remember being impressed by his airborne Gemini energy, and amazed at his keen interest in Stockhausen's piano music. Here I was with MEV—a group of "serial dropouts" who had gone over to improvised music influenced by Coleman, Coltrane, Taylor and the musics of Africa and India, and there was Braxton, raving about Stockhausen! In retrospect I can see that his interest in the White avant-garde was no less valid than mine in the Black, and in a way was structurally equivalent. In fact, several years later, in the course of a long conversation, we discovered that we had been influenced by most of the same musicians, but at complementary periods of our lives. When Braxton was first encountering the music of Schoenberg, for instance, I was discovering Charlie Parker, and vice-versa.

Such musical "crossings" between different traditions and cultures are growing rapidly these days, and though this trend may worry some of the stricter traditionalists, the rapid development of electronic communications and high speed travel seem to assure its inevitability. If technology is bringing many farflung musicians within earshot of each other, free, collective improvisation is supplying a vehicle through which they can communicate. Musical systems may differ widely, but the ability to relate directly through sound is common to all experienced improvisors. In the *World Band* group I organized a few years ago, musicians from five separate traditions (Indian, Armenian, Korean, Japanese and Western) improvised together without difficulty.

I began playing the synthesizer in 1966-67, when the desire to make music controlled in real-time by the performers' brainwaves led me to Robert Moog and his newly invented voltage-controlled system. I started working with improvising musicians at about the same time—first with soprano saxophonist Steve Lacy in New York, and then with the MEV group (Frederic Rzewski, Alvin Curran and others) in several hundred concerts throughout Western Europe. In the spring of 1970, Anthony Braxton joined MEV for a mid-western tour of the United States, and we have worked together on various occasions ever since. Braxton continues to be a major creative force in the new music, and there is no one I enjoy playing with more, so I was delighted to do these duets with him.

The first side, *Crossing*, was recorded live in a duet concert at Karl Berger's *Creative Music Festival*, near Woodstock, New York. The concert took place in a wonderfully reverberant, wooden church-hall, which emphasized the kind of sound blendings between the synthesizer and reeds that I aim for, and I hope that the recording reproduces that experience. Some of the melodic improvisation towards the end of the set has echoes of Roscoe Mitchell's *People in Sorrow*, which is a tune I really love, and *Crossing* is dedicated to him. *Behemoth Dreams*, on side two, is a studio recording done in one take without overdubbing. Braxton plays contrabass clarinet throughout, and the grumblings and yawps of that sonic monster contrasted with the spaced, dream-like mood of the synthesizer suggested the title. The piece is dedicated to my friend, composer Maryanne Amacher.

—Richard Teitelbaum

Originally a pianist, Richard Teitelbaum spent much of the mid sixties studying composition with such noted musicians as Mel Powell, Allen Forte and Luigi Nono. In 1966, Teitelbaum absorbed himself into the world of electronics with biofeedback research on alpha brain waves and his move from piano to synthesizer.

He was a founding member of Musica Elettronica Viva with Frederic Rzewski, a group dedicated to the principal that electronic contemporary music can be a living music and can be performed live as well as in an electronic music studio. MEV has recorded for a number of labels including Freedom.

His involvement with jazz came from playing experiences with Anthony Braxton, Roscoe Mitchell, Karl Berger, Jimmy Garrison, Clifford Thornton, Dave Holland, Steve Lacy and Leo Smith among others. He also founded World Band, a group of non-western and western musicians at Wesleyan University from 1970 to 1972. The music of the World Band was a synthesis of musical concepts and styles from all over the world.

Teitelbaum continues to combine his teaching, performing and composing careers in various parts of the planet. He is still an active member of MEV and frequently performs and records with Anthony Braxton.



SIDE ONE
Crossing
(dedicated to Roscoe Mitchell)

SIDE TWO
Behemoth Dreams
(dedicated to Maryanne Amacher)

Richard Teitelbaum: modular moog and micromoog synthesizers
Anthony Braxton: sopranino sax, alto sax, contrabass clarinet

All compositions by Richard Teitelbaum

A Freedom Recording
Produced by Richard Teitelbaum and Michael Cuscuna

Side one recorded live in concert on June 10, 1976 at the Creative Music Festival, Mt. Tremper, New York and mixed at Sound Ideas, New York City. Recording engineer: Bill Warrell. Remix engineer: Jay Borden.

Side two recorded on September 16, 1976 at Bearsville Sound, Woodstock, New York. Engineer: Thomas Mark.

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Bobby Krane and His Orchestra

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And His Orchestra

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Magic Fingers Of Merlin

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The BRAVO "POPS" Orchestra

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French Organ Music of the Late Romantic Period
CÉSAR FRANCK
PIÈCE HEROÏQUE CANTABILE
Réné Saorgin, Organist
CAMILLE SAINT-SAËNS
2 PRELUDES AND FUGUES, OP. 109
Jean-Claude Raynaud, Organist
CHARLES MARIE WIDOR
SYMPHONY NO. 6 FOR ORGAN
INTERMEZZO • TOCCATA
Xavier Darasse, Organist
H. KNECHT

FRENCH ORGAN MUSIC OF THE LATE ROMANTIC PERIOD

CÉSAR FRANCK: Pièce heroïque • Cantabile

Réné Saorgin, *organist*

CAMILLE SAINT-SAËNS: Prelude & Fugue in D Minor, Op. 109 • Prelude & Fugue in G Major, Op. 109

Jean-Claude Raynaud, *organist*

CHARLES MARIE WIDOR: Symphony No. 6 for Organ • Intermezzo • Toccata

Xavier Darasse, *organist*

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Cavaillé-Coll Organ in the Basilica of St. Sernin, Toulouse

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(23:02 min.)

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Band 2: Franck: Cantabile *(5:55)*
Band 3: Saint-Saëns: Prelude & Fugue in d, Op. 109 *(8:57)*

Side 2
(26:23 min.)

Band 1: Saint-Saëns: Prelude & Fugue in G, Op. 109 *(4:38)*
Band 2: Widor: Symphony No. 6 for Organ *(9:45)*
Band 3: Widor: Intermezzo *(5:25)*
Band 4: Widor: Toccata *(6:35)*

The great school of baroque organ music includes such famous names as Frescobaldi, Sweelinck, Couperin, Buxtehude, Pachelbel, and finally culminates in the glory of Bach. Handel's organ concertos are a special case; pedal parts are infrequent, and the solo organ part is sketchily written as it was filled out with the improvisation of the player-composer himself. The impulse for this grand style of organ music disappeared after the deaths of Bach and Handel in 1750 and 1759; the contrapuntal resources of the organ had but little interest for composers of the classical and romantic schools and their homophonic style. Only the six sonatas and three preludes of Mendelssohn, somewhat awkwardly written for the player, represent an effort to continue the tradition of organ music into the nineteenth century. The "baroque revival" of the mid-twentieth century has created a recrudescence of enthusiasm for the organ music of two and three centuries ago. With the exception of a small group of intense enthusiasts, chiefly among organists, scant attention has been paid to the equally important school of French organ music of the nineteenth century. We recognize such names as Widor and Vierne only because they appear on organ recitals; the names of Franck and Saint-Saëns are familiar to us only because of their orchestral music.

Two hard facts are responsible for this state of affairs. First, as must be clear from the names dropped in the above paragraph, all the composers of important organ music were first class players themselves; sociologically, in most instances, their chief job was to play the organ (as well as to train and accompany the choir). That was what they were hired for and that was their public "identity." That many of them composed music for other keyboard instruments, for strings, for winds, for orchestral ensembles was subsidiary to their main task in hand. The second hard fact is in the nature of the organ. With the exception of the small portative organ used in chamber music, the organ is an integral feature of the architecture of the building. One cannot move it on or off the stage of the concert hall like a piano, nor can it be transported by the player on subways, taxis, trains, and airplanes from the location of one concert to another. The audience for the music of a particular organist must go to where the organ and its player are. Most big organs are in churches, and the musical audience of the past two centuries has not, by and large, been composed of church-goers. In any case, the unalterable physical characteristics of a given organ and the building in which it is housed determine the sort of music which can be written for it. More than any other composer or player the organist is at the mercy of the limitations of his instrument.

The organs built by *Aristide Cavaillé-Coll* in France during the nineteenth century were indispensable for the development of the important school of French organ music, a few selections of which are recorded here. Cavaillé-Coll (1811-1899) was descended from several generations of organ builders in southern France. In 1833 he went to Paris to see what recent developments had been in organ construction. Discovering that there was a competition for the construction of a large organ in the basilica of Saint-Denis, he entered it, even though he had only two days left to prepare his presentation. His plans seemed so exciting to the committee that he was awarded the contract, and his career was "made." Over the next half century he designed and built dozens of important organs all through France. The magnificent instruments we hear today at such churches as the Madeleine, Notre Dame, Saint-Sulpice, and Saint-Clotilde in Paris are all products of his genius, but just as important are the many organs he built for the cities and towns in the provinces outside of Paris. The organ at Saint-Sernin in Toulouse is a particularly fine example of his work, and the acoustics of that church are particularly clear.

Cavaillé-Coll's organs paved the way for the French school of *symphonic* organ writing. His instruments were notable for their harmonic flutes, finely voiced fine work, powerful reeds, and—most important for players—the uniformity of their control and tonal quality. His role in determining the shape and content of organ music was as great as that of the houses of Pleyel and Erard in piano music. By mid-century the stage had been set for César Franck and his musical heirs and assigns.

César Franck (1822-1890) was born at Liège in Belgium, entered the conservatory there at the age of eleven, and moved with his parents to Paris a few years later, entering the Paris conservatory in 1837. Early success as a keyboard performer (Grand Prix d' Honneur for piano, 1838; second prize for organ, 1841) led his father to push the boy into a career as a piano virtuoso. Franck began to prepare for the Prix de Rome, but at his father's insistence withdrew (1842) and devoted himself to the start of a career as a concert pianist. Unhappy at the prospect of becoming a second Thalberg, Franck finally broke with his family. His musical ideals were far more profound than the showy virtuosity of the salon. His marriage to an actress in 1848 sealed the intrafamilial breach; by this time he was organist accompanist at Notre Dame de Lorette. In 1851 he was appointed organist at Saint-Jean-Saint-François au Marais, and in 1858 organist at Saint-Clotilde where he was already choirmaster. It was at Saint-Clotilde that he had at his disposal the brilliant and magnificently voiced Cavaillé-Coll organ. In 1872 he was appointed Professor of Organ at the Conservatoire, the obvious choice on grounds of merit, but inevitably unpopular with his professional colleagues because of his disconcerting naïveté and candour and his disinterest in official intrigue. In his calm unruffled way he continued to teach and compose, and his reputation continued to grow. Franck's finest music dates from his last period (1876-90), and this includes over half his compositions for organ solo. As one biographer has put it, "The organ-loft is narrow, but not necessarily narrowing. Because its occupant is out of sight, and free from most of the temptations that go with popular applause . . ."—and that describes the even tenor of Franck's way.

Camille Saint-Saëns (1835-1921) was also a youthful prodigy. His musical studies began when he was seven, and by the time he entered the Paris Conservatoire at thirteen he had begun to compose. He entered Benoist's organ class in 1848, won second prize in 1851, first prize the next year. In 1853 he was appointed organist at Saint-Merry and in 1857, at the age of twenty-two organist at the Madeleine which housed a new Cavaillé-Coll organ. His reputation as a performer was considerable, and this was matched by his growing reputation as a composer. At the keyboard his style was noted for its purity, perspicuity, and ease, albeit he may have lacked emotional intensity and fervor. He put his talents at composition to sedulous use, and there is almost no form of music to which he did not contribute. Known chiefly today, almost half a century after his death at a great age, for his opera *Samson et Delila* (1877) his tone poem *Le Rouet d' Omphale* (1871), the ever popular *Danse Macabre* (1874), he also composed five piano concertos, three violin concertos, two cello concertos, all of which are models of late French romantic music, notable for their careful sense of proportion. His three symphonies are equally finely wrought, and his Symphony No. 3 in C minor (1886)) has a fine part for organ as well as two pianos. And who among us can forget from our childhood the experience of concert hall realism embodied in his *Carnival of the Animals*? Quantitatively, Saint-Saëns' compositions for solo organ are not voluminous, but their quality is high. The Three *Préludes et Fugues* of Opus 109, two of which are recorded here, date from 1897 when he was in full maturity, and they embody the Gallic virtues of clarity, logic, and rhetorical restraint.

Charles Marie Widor (1845-1937)—Mon dieu, he was still alive when I was a boy!—began to study the organ when he was less than ten years old, at first under his father who was organist at Saint-François at Lyons, then at Brussels under Lemmens (as well as under Fétis for composition). In 1870 he became organist at Saint-Sulpice in Paris and for the next half century or more that splendid organ by Cavaillé-Coll was his. He succeeded César Franck as professor of organ at the Paris Conservatoire and later became professor of composition when Dubois retired. Although Widor's greatest fame was as an organist and a composer for his instrument, he also wrote many pieces for piano, two orchestral symphonies, a handful of concertos, a few full length chamber works, the music for several operas (now forgotten), and a host of other works. But his ten symphonies for solo organ and one for organ with orchestra as well as his many shorter pieces have enshrined his fame in the organ loft. The title "symphony" may be a bit misleading. Widor's organ symphonies do not usually have a fully developed four-movement form, more in the nature of a suite. They are symphonic in that they treat the organ as a self-contained orchestra, and the individual movements embrace a wide range of mood and style—canons, fugues, marches, toccatas, scherzos, even a passacaglia. Widor's organ symphonies are a great test of an organist's abilities and deservedly popular among organists therefore. Both Widor and Vierne died in 1937, a date that marks the close of the celebrated (and somewhat neglected) school of French organ music.

DR. WILLIAM B. OBER

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The Mighty Moog
Semi-conducted by Andrew Kazdin and Thomas Z. Shepard
*but were afraid to ask for

Produced by Andrew Kazdin
and Thomas Z. Shepard

M 30383 Columbia MASTERWORKS

Everything You Always Wanted to Hear on the Moog*

*but were afraid to ask for

Side 1
CHABRIER: ESPAÑA (P.D.) (6:17)
LECUONA: MALAGUEÑA (BMI) (3:14)
BIZET: PRELUDE TO ACT I;
HABANERA; INTRODUCTION TO ACT I
(Les Toréadors) from "CARMEN" (P.D.) (5:30)

Side 2
RAVEL: BOLERO (ASCAP) (14:33)

Were you really afraid to ask?

Somebody, at least, must have been, because such a recording has never been done before—a collection of orchestral showpieces performed entirely on the Moog Synthesizer, that awesome array of oscillators, filters and amplifiers. *We* think that what you wanted to hear was an album of your favorite works—pieces whose inherent brilliance and rhythmic drive make them a "natural" for this new kind of treatment. What could be more exciting than an album of Spanish music? (The consistency of our Spanish program, you will note, is marred only by the fact that Lecuona was *not* a French composer.)

But, to get back to those oscillators, filters and amplifiers: There is an all-too-common misconception that the synthesizer has a mind of its own—that it's a computer, that you plug it in and it plays music. WRONG. Although electronic, the synthesizer is a real musical instrument—it has a piano-like keyboard and a musician must play it. (In this particular case, two musicians, who also divided the tasks of score analysis, manuscript copying, and selection of tone colors. It is almost impossible to remember who did what when, but Kazdin has a distinct recollection that he did all the electronic programming.)

Let it be said before going any further that every sound on this record, literally hundreds of sonorities representing real or imagined instruments—and that includes the enthusiastic response of well-wishers at the end of Bolero—was made on the Moog Synthesizer.

There is one more thing that ought to be said: The Moog used for this album (is there anybody still left who doesn't know that "Moog" rhymes with "rogue"?) is capable of producing only one or two notes simultaneously. This means that each of the melodic and harmonic threads contained in the original orchestral scores had to be played individually. Sometimes as many as twenty musical elements had to be overlayed on multi-track tape.

Does this process sound complicated?
Are our nerves a little bit frazzled?
Did it take us a long time?
Don't ask.

—Andrew Kazdin, Thomas Z. Shepard

* * *

Andrew Kazdin holds a Bachelor of Music Degree in Composition from the New England Conservatory of Music, and a Master of Science in Industrial Management (with a concentration in acoustics) from M.I.T. He is a Producer in the Masterworks Department of Columbia Records and has contributed to several Columbia albums as arranger and conductor. In addition, he is a composer with several published works. He is also a timpanist and plays professionally in the New York area.

Thomas Z. Shepard is a Producer for Columbia Records, both Masterworks and Original Cast albums. After graduating from the Preparatory Division of the Juilliard School of Music, he earned his Bachelor of Arts from Oberlin College, majoring in Piano and Composition. This was followed by graduate work in Composition at the Yale School of Music. He has composed, arranged and conducted on several Columbia albums. He is active as a pianist, particularly in the field of chamber music.

To provide an accurate list of all the Columbia Recording Engineers who worked with us on this project over its two-year gestation period would be practically identical to providing a roster of the department staff. We thank them all. However, it would be grossly unjust if special mention were not made, and special thanks not paid, to Stew Romain, Raymond Moore and Robert Waller, each of whom mixed an extra drop of blood with our own along the way.

A.K., T.Z.S.

Library of Congress catalog card number 79-751746 applies to M 30383.
Engineering: Stew Romain, Raymond Moore, Robert Waller

A

Cover art: Tomi Ungerer/Cover design: John Berg/Manufactured by Columbia Records/CBS, Inc./51 W. 52 Street, New York, N.Y./® "Columbia," ℗ "Masterworks," Marcas Reg. Printed in U.S.A.

JOE



Enjoy the album!
Joe Suchocki

JOE SUCHOCKI
Keyboards, Strings & Vocals

DON SINCLAIR
Bass, Looptones & Vocals

PHIL HABERMANN
Drums, Percussion & Vocals

TOM ELLIOTT
Trumpet, Percussion & Vocals

DON



Donald Sinclair

SIDE ONE
(1) THAT CAT IS HIGH
(2) MY LIFE
(3) JAVA JIVE
(4) OPUS ONE
(5) I WRITE THE SONGS
(6) I GO TO RIO

SIDE TWO
(1) FANFARE FOR THE COMMON MAN
(2) BARBARA ANN
ROCK AROUND THE CLOCK
(3) BELLAVIA
(4) NEVER CAN SAY GOODBYE
(5) IN THE MOOD

Tom Elliot



PHIL



TOM

PRODUCED BY
JSR RECORDS & SUPERTONICS

RECORDED AT
G.T. RECORDING STUDIO
LONG BRANCH, N.J.

ENGINEERED BY
GEORGE & TOM ELLIOTT

MIXED BY
TOM ELLIOTT

Phil Habermann

SPECIAL THANKS TO DANNY HENNESSEY FOR ALL PHOTO'S.
ADDITIONAL THANKS TO KEVIN CARUSO, MIKE ZICCARELLI AND BRUCE HABERMANN.

FOR BOOKINGS CALL 201-229-2710

SIDE 1

1. WHEN'S IT GONNA HIT 3:53
   (Jack Daugherty) Fan Shell Music • ASCAP
   Electric Piano Sola By Jack Daugherty
2. CARMELLO 3:38
   (Jack Daugherty) Fan Shell Music • ASCAP
3. SOLO FLIGHT 4:23
   (Jack Daugherty) Fan Shell Music • ASCAP
   Trumpet Sola By Chuck Findley
4. YOU AND I 4:17
   (Stevie Wander) Stein and Van Stock, Inc. • ASCAP
   and Black Bull Music, Inc. • ASCAP
   Vocal By Ron Starr
   Trombone Sola — David Dahlsten
5. WILD TURKEY 3:21
   (Jack Daugherty) Fan Shell Music • ASCAP
   Trombone Sola — David Dahlsten
   Tenar Sola — Ron Starr

SIDE 2

1. CLEARED FOR TAKE-OFF 5:13
   (Jack Daugherty) Fan Shell Music • ASCAP
   Trumpet Solas — Bobby and Chuck Findley
   Bass Solo — Dan Dean
2. RISING STARR 4:56
   (Jack Daugherty) Fan Shell Music • ASCAP
   Alto Sox Solo — Ron Starr
3. KING PONG 3:45
   (Jack Daugherty) Fan Shell Music • ASCAP
   Lyricon Sola — Tom Scott
4. LUSH LIFE 5:37
   (Billy Strayhorn) Tempo Music Co. Inc. • ASCAP
   Fluegel Horn Sola — Ron Gorow

CHUCK FINDLEY — Trumpet, Slide Trumpet, Fluegel Horn
BOBBY FINDLEY — Trumpet, Slide Trumpet, Fluegel Horn
RON GOROW — Trumpet, Fluegel Horn
DICK (SLYDE) HYDE — Trombone
DAVID DAHLSTEN — Trombone
DON SWITZER — Bass Trombone
TOM SCOTT — Tenar Saxaphone, Lyricon
Tom Scott appears courtesy of Ode Records
RON STARR — Alto, Tenor Saxophone and Vocal
GARY HERBIG — Flute, Alto Flute and Tenor Saxophone
DAVID LUELL — Baritone Saxaphone
JACK DAUGHERTY — Keyboards,
LENNIE (THE PHANTOM) COLTUN — Guitar
DAN DEAN — Bass
MICHAEL BUONO — Drums

Marc Rass played Clavinet on "Wild Turkey"

Bill Berg Percussion

Music Preparation: Ron Gorow, Bob Matthews, Nick Williams

Recorded at Super Sound Studios, Monterey, Ca.

Recording Engineer, Sandy Stone

Remix Engineer, Dick Sontag

Mastered at A&M Studios, by Bernie Grundman

Art Direction, — DH Studio

Cover Photography, Gary Sata

Assistant to the Producer, Iris Sontag

Produced and Arranged by Jack Daugherty

Special thanks to Brad Bivens, Ken Lopez
of Gaspel Music, Chuck Leary, Paul Smith,
Mac and Jean McClain, Jeff Tartaglina,
Paul Broussard, Penny and Bill of Lamplighters Inn.

Very Special Thanks To — Heather, Michael and Susan Daugherty

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MONTEREY™
MS-100

THE JACK DAUGHERTY ORCHESTRA

Carmel by the Sea

Gather a shell from the strown beach
And listen at its lips: they sigh...
The echo of the whole sea's speech.

D.G. Rosselti

RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LPM 1333
(G2PP-7227)

SIDE 1

MIDNIGHT FOR TWO

1—THE WORLD IS WAITING FOR THE SUNRISE (Ernest Saitz)
2—WHEN YUBA PLAYS THE RUMBA ON THE TUBA
(from the Revue "Third Little Show") (Herman Hupfeld)
3—MEMORY LANE (De Sylva-Spier-Conrad)
4—BLUE TANGO (Leroy Anderson-Mitchell Parish)
5—I DON'T STAND A GHOST OF A CHANCE WITH YOU
(Young-Crosby-Washington)
6—INTERMISSION TIME (Morty Nevins)

THE THREE SUNS
RAY BOHR PIPE ORGAN

LONG 33⅓ PLAY

TRADE MARKS ● REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

RCA VICTOR



"NEW ORTHOPHONIC" HIGH FIDELITY

LPM 1333
(G2PP-7228)

SIDE 2

MIDNIGHT FOR TWO

1—STELLA BY STARLIGHT (Victor Young-Ned Washington)
2—CUMANA (Hillman-Spina-Allen)
3—MIDNIGHT FOR TWO (Sid Raymond)
4—AIN'T MISBEHAVIN' (from Musical Comedy "Hot Chocolates")
(Razaf-Waller-Brooks)
5—LET'S CALL THE WHOLE THING OFF (from RKO Film "Shall We Dance") (Ira and George Gershwin)
6—THE VERY THOUGHT OF YOU (Ray Noble)

THE THREE SUNS
RAY BOHR PIPE ORGAN

LONG 33⅓ PLAY

TRADE MARKS ® REGISTERED • MARCAS REGISTRADAS • RADIO CORPORATION OF AMERICA—CAMDEN, N.J.—MADE IN U.S.A.

TAPE EXCAVATION



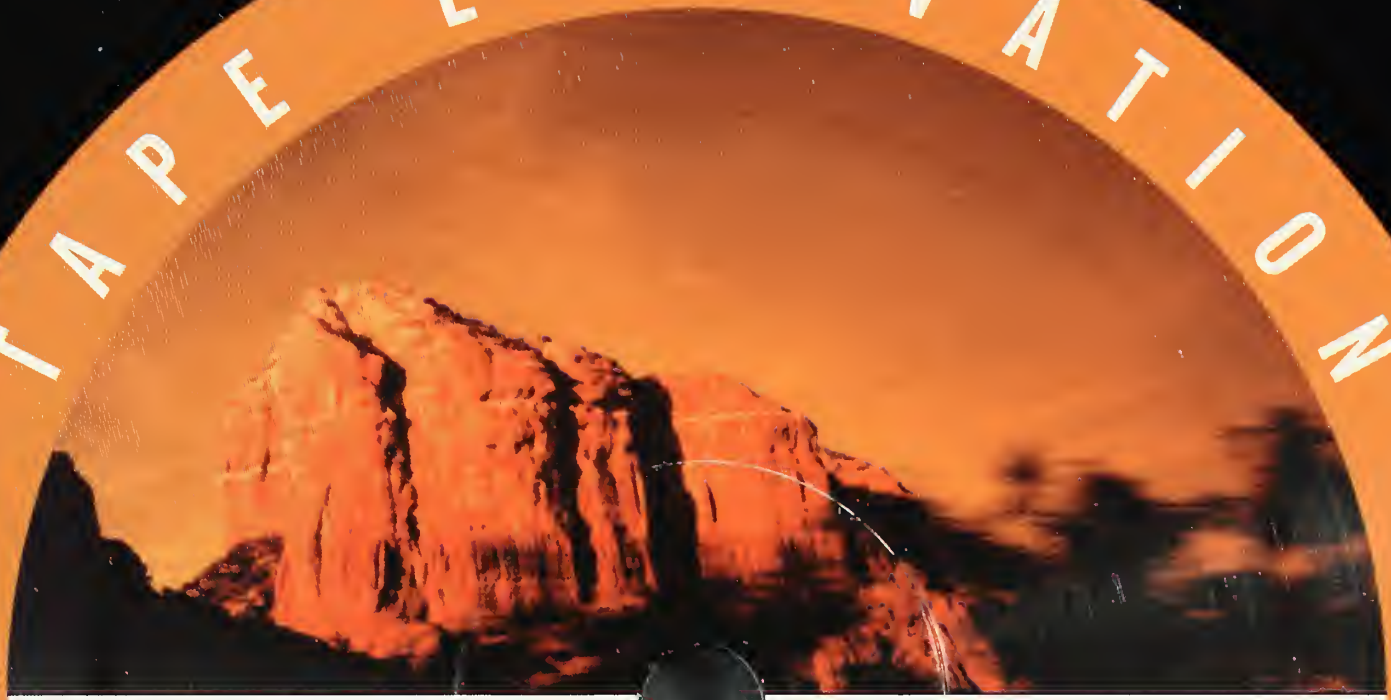
1. PROJECT 197 - The Out Sound (unreleased studio out-take, 1980) 2:22
2. BRIDGE - Bridge (UCLA parking garage recording, 1981) 2:18
3. FINAL REPUBLIC - Chase (garage rehearsal, 1982) 2:02
4. FINAL REPUBLIC - The Unknown (garage rehearsal experiment, 1982) 2:39
5. SAVAGE REPUBLIC - First Siege (1983 demo) 1:53
6. SAVAGE REPUBLIC - Assembly of The Dead (1983 demo) 3:23
7. LEMON WEDGES - Untitled (mid-90's home rehearsal recording) 1:52
8. BRUCE LICHER - Cedar (solo demo circa 1997) 1:35
9. BRUCE LICHER - Tundra (solo demo circa 1997) 2:12

P22

A

INDEPENDENT PROJECT RECORDS IP073 / P22 - 019

TAPE EXCAVATION



P22

1. SCENIC - Theme For Better Times (late 90's rehearsal demo) 3:38
2. LANTERNA with BRUCE LICHER - B Minor (recorded live in Sedona, 2004) 5:20
3. RANK - Advancement (version) (film soundtrack session mid-2000's) 5:56
4. BRUCE LICHER - Birthdaysong (7x7 is) (home demo, 2007) 4:14
5. SR2 - The Great Escape (rehearsal demo, 2019) 2:50

B

INDEPENDENT PROJECT RECORDS IPO73 / P22 - 019

COLUMBIA RECORDS
YOUR MASTERWORKS MERCHANDISER
APRIL 1962

(Commentary by Schuyler Chapin and John McClure)

Band 1 ML 5724/MS 6324 - Strauss: "Don Juan", Op. 20 - Death and Transfiguration, Op. 24 - Phila. Orch./Ormandy
(Excerpt from "Don Juan")

Band 2 ML 5688/MS 6288 - The Unknown Century of American Music 1760 - 1860; Moravian Festival Chorus and Orch.
("Sing O Ye Heavens")

STEREO
SIDE 1



XSM 55656
NOT FOR SALE

Band 3 ML 5723/MS 6323 - French Music for Piano - Four Hands - Robert and Gaby Casadesus (Excerpt)

Band 4 ML 5692/MS 6392 - Mozart Duos - Joseph and Lillian Fuchs (Excerpt)

Band 5 ML 5722/MS 6322 - Torroba: Concierto de Castilla for Guitar and Orch. - Tarrago (Excerpt)

Band 6 ML 5725 - Richter at Carnegie Hall (Rachmaninoff - A Major Prelude)

Band 7 M2L 275/M2S 675 - Mahler: Symphony No. 3/ Bernstein/New York Phil./Lipton
(Excerpts from 5th Movement and 1st Movement)

COLUMBIA RECORDS

YOUR MASTERWORKS MERCHANDISER

APRIL 1962

STEREO

SIDE 2

XSM 56407

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A TRIBUTE TO BRUNO WALTER

Introductory Remarks By Schuyler Chapin and John McClure

Followed By

SECOND MOVEMENT OF MAHLER'S NINTH SYMPHONY

BRUNO WALTER Conducts

Columbia Symphony Orchestra

(M2L 276/M2S 676)

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FACE A | ℗ 1968 | 33 1/3 | PPL-12.357

SHOW... DE GRAÇA - Vol. 3

BARNABÉ

ANEDOTAS E PIADAS DE BARNABÉ

PARTICIPAÇÃO DE: ESMERALDA

O RETRATO DELA (Barnabé)

(Esta gravação foi realizada na Penitenciária Regional de Presidente Wenceslau)



PROIBIDA A REPRODUÇÃO, EXECUÇÃO E RADIOTELEDIFUSÃO DÊSTE DISCO - FABRICADO POR GRAVAÇÕES ELÉTRICAS S/A. (DISCOS CONTINENTAL) AV. DO ESTADO, 4755 - S. PAULO IND. BRASILEIRA - CGC-61.186.300/1

FACE B

℗ 1968

33 1/3

PPL-12.357

SHOW... DE GRAÇA - Vol. 3

BARNABÉ

ANEDOTAS E PIADAS DE BARNABÉ

PARTICIPAÇÃO DE: ESMERALDA

SALADA MISTA

(Esta gravação foi realizada na Penitenciária Regional de Presidente Wenceslau)



REBIRTH JAZZ BAND

"Here To Stay"

Recorded "Live"
at Grease Lounge

1092 A
STEREO

1. LORD, LORD, LORD, YOU SURE BEEN GOOD TO ME
   (Traditional)
2. SHAKE YOUR BOOTY
3. BLUE MONK
   (Thelonius Monk-Thelonius Music Co)
4. IT AIN'T MY FAULT
   (Smokey Johnson)
5. HERE TO STAY (PIE)
   (Kermit Ruffins & Rebirth-
   Tradition Music Co.-BMI)

℗1984 by Arhoolie Productions Inc.

ARHOOLIE

REBIRTH JAZZ BAND

"Here To Stay"

Recorded "Live"
at Grease Lounge

1092 B
STEREO

1. GOING TO THE MARDI GRAS
   (Henry Byrd)
2. TUBA FATS
   (Anthony Lacen)
3. BLACKBIRD SPECIAL
   (Dirty Dozen Brass Band)
4. LIL' LIZA JANE
   (Traditional)

℗1984 by Arhoolie Productions Inc.



OHLPONE

℗ 1977
OLD HAT

SNOW GEESE

FEATHERS IN THE WIND

SIDE 1

1 CHILDREN OF THE NIGHT – 3:25

2 HUNGRY EYES – 3:45

3 I FELL IN LOVE WITH TEXAS – 3:40

4 BENEATH THE AUGUST MOON – 1:55

5 BLACKHAWK (CEDRICH ALLRUNNER) – 4:35

6 I'M AN EAGLE – 3:40

old hat records & tapes pobox 54 man's field texas...



℗ 1977

OHLPONE

OLD HAT

SNOW GEESE

FEATHERS IN THE WIND

SIDE 2

1 FEATHERS IN THE WIND – 5:00

2 BALI HI – 4:30

3 I'D BE GLAD TO LET YOU LOVE ME – 3:45

4 SHE DOESN'T THINK WE CAN MAKE IT – 4:40

5 REBECCA – 4:20....25

old hat records & tapes po box 54 man's field texas



Still Waters

The Lord is my shepherd, I shall not want;
he makes me lie down in green pastures.

BRIDGE

Side 1
S-2307

33⅓ RPM

Overture to Still Waters · J. Nash
Who Can Turn From His Calling · R. Latane'/J. Nash
Wonder of His Love · R. Latane'
Jesus Reach out Touch Me · B. Knott
Still Waters · R. Latane'
Chapel/Bridge Records
Mountain View, California U.S.A.

DISTRIBUTED BY CHAPEL/BRIDGE RECORDS, 1350 VILLA STREET, MOUNTAIN VIEW, CA. 94042 U.S.A.

Still Waters

...He leads me beside still waters;
he restores my soul. -Psalm 23 (RSV)

BRIDGE

Side 2
S-2307

33⅓ RPM

Peaceful Heavenly Light - R. Latane'
Where are the Sad Times - S. Nash
Chickadee - R. Latane'
Blastfurnace - J. Yeagley
Chapel/Bridge Records
Mountain View, California U.S.A.

DISTRIBUTED BY CHAPEL/BRIDGE RECORDS, 1350 VILLA STREET, MOUNTAIN VIEW, CA. 94042 U.S.A.


ULTRA HIGH FIDELITY
LONG 33 1/3 PLAY
Dot
YOUNG LOVE
DLP 3462
SIDE 1
M 55,817
SONNY JAMES
1. Young Love (Joyner-Cartey) 2:15
2. Shiloh (Dave Martin) 3:05
3. Just One More Lie (Shurl Legate) 2:20
4. Jenny Lou (McIntyre-Olifson) 2:32
5. Lady Be Kind (McIntyre-Olifson) 2:45
6. Gotta Travel On
(Paul Clayton) 2:25
DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

ULTRA HIGH FIDELITY

LONG 33 1/3 PLAY

Dot®

YOUNG LOVE

DLP 3462

SIDE 2

M 55,818

SONNY JAMES

1. A Mile And A Quarter (Smith-Loden) 2:29
2. Wanderin' (Sammy Kaye) 2:42
3. Rollin' Stone (arr. J. Loden) 3:00
4. Sugar Cane Song (Hollingsworth-Loden) 2:00
5. My Heart And The Pine (Carole Smith) 2:20
6. I Gave My Love A Cherry (arr. J. Loden) 3:10

DOT RECORDS, INC., HOLLYWOOD 28, CALIF. TRADEMARK REGISTERED IN U.S. PAT. OFF.

HILTON

INTRODUCING

WALT STANLEY

Hilton 1001

Side 2
Stereo
32384

1. BORN FREE
2. THE GOOD BAD AND THE UGLY
3. THEME FROM THE GODFATHER
4. YOU'LL NEVER WALK ALONE
5. JOY


CAUGHT LIVE
AT THE
GOLDEN HAWK
RECORDS
Side 2
LAM-128B
1. NITTY GRITTY
2. ON MY OWN
3. SHOW ME
4. KEEP ON TRUCKIN'
5. GIVE IT TO ME
6. SWEET SOUL MUSIC
(19271)

SD 8098

STEREO

JAMAICA SKA

1. **BYRON LEE & THE SKA KINGS**
   OIL IN MY LAMP—Lee-Morris
2. **THE MAYTALS**
   IF YOU ACT THIS WAY
   Gordon-Hibbert-McCarthy

ATLANTIC SIDE **2A**



3. **THE BLUES BUSTERS**
   SOON YOU WILL BE GONE
   James-Campbell
4. **STRANGER KEN & PATSY**
   WHAT A DAY—Wilburn Cole
5. **THE MAYTALS**
   YOU MAKE ME FEEL THE WAY I DO
   Gordon-Hibbert-McCarthy
6. **THE BLUES BUSTERS**
   DONNA—James-Campbell

(ST-A-64594)


Outstanding High Fidelity Recordings
Elektra
STEREO
STEREO
EKS-7289-A
SIDE ONE
KATHY & CAROL
accompanying themselves on guitars and autoharp
1. SPRIG OF THYME
(Music by Carol McComb,
Nina Music BMI) 2:59
2. GEORGE COLLINS 2:46
3. THE BLACKSMITH 3:51
4. FAIR BEAUTY BRIGHT 2:32
5. GREEN ROCKY ROAD 2:28
6. THE GREY COCK 4:48
Recording first published in April 1965
The Sound of Quality


Outstanding High Fidelity Recordings
Elektra
®
STEREO
STEREO
EKS-7289-B
SIDE TWO
KATHY & CAROL
accompanying themselves on guitars and autoharp
1. WONDROUS LOVE 2:25
2. CARTER'S BLUES
(Carter, Southern Music ASCAP) 2:57
3. LADY MAISRY 4:04
4. BRIGHTEST AND BEST 3:08
5. GOLD WATCH AND CHAIN
(Carter, Peer Int. BMI) 3:29
6. JUST A HAND TO HOLD
(Spoelstra, Nina Music BMI) 4:55
Recording first published in April 1965
The Sound of Quality



SD 1364

FREE JAZZ
THE ORNETTE COLEMAN DOUBLE QUARTET

STEREO

ONE

FREE JAZZ • Part 1

Ornette Coleman

(ST-A-61343-SP)

MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY


ATLANTIC
SD 1364
FREE JAZZ
THE ORNETTE COLEMAN
DOUBLE QUARTET
STEREO
TWO
FREE JAZZ • Part 2
Ornette Coleman
(ST-A-61344-SP)
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
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DATE APR. 9 1969

TEST PRESSING

CUSTOMER ATLANTIC

NO. ST. C 69 1563 B

REMARKS .....

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..... 606

PRESSWELL RECORDS

DATE APR. 9 1969

TEST PRESSING

CUSTOMER ATLANTIC

NO. ST-C 69-564-B

REMARKS B. AUGER & J. DRISCOLL

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PRESSWELL RECORDS

ECSTASY, PASSION & PAIN

THIS LP CONTAINS 3 HITS:

Ask Me

I Wouldn't Give You Up

Good Things Don't Last Forever

SR 3013


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HOWARD HANGER
JAZZ FANTASY
For Kids Only
STEREO
SIDE B
Record No.
HHH778
1. Apples and Bananas
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3. Jazz and Rhythm
4. Smile Again
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STEREO
404019A

tmi 020-A
THIS PART

TODD CLARK
into the vision

1. national anthem/nova theme 3:28
2. another climate 4:47
3. stars in heat 3:35
4. unknown syndromes 3:01
5. death hovers 3:23

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Made in U. S. A.

t.m.i.
PRODUCTS

P. O. Box 19153
Pittsburgh, PA 15273
(412) 282-8532

STEREO
404019B

tmi 020-B
THAT PART

TODD CLARK
into the vision

6. x-rated x-tasy 3:11
7. brain & spinal column 5:10
8. into the vision 8:30

©& ℗1984 Todd Clark, BMI
Made in U. S. A.

CONTAINS THE HIT SINGLES

☐ Dance Disco Heat ☐

☐ You Make Me Feel ☐
(Mighty Real)

F-9556

VOX

SCHOENBERG

PIANO CONCERTO, Opus 42

PL 10.530

Side 1

Rec. in Germany
20:45 min.

ALFRED BRENDEL, piano

THE SYMPHONY ORCHESTRA OF THE
SOUTHWEST GERMAN RADIO, Baden-Baden

MICHAEL GIELEN, Conductor

PL 10.530 A

Made in U.S.A.
A

* ULTRA HIGH FIDELITY *

LONGPLAYING MICROGROOVE

COLUMBIA

MASTERWORKS

HANDEL - SCHÖNBERG

CONCERTO FOR STRING QUARTET AND ORCHESTRA

(Based on the Handel Concerto Grosso, Op. 6, No. 7)

JANSSEN SYMPHONY ORCHESTRA OF LOS ANGELES, WERNER JANSSEN, Conductor

ML 4406

NONBREAKABLE (XLP 4806)

Band 1: First Movement: Largo; Allegro

Band 2: Second Movement: Largo

Band 3: Third Movement: Allegretto grazioso

Band 4: Fourth Movement: Hornpipe

LONG PLAYING (Lp) MICROGROOVE

Trade Marks Reg U S Pat Off Marcas Registradas Made in USA Pats Pending

COLUMBIA

MASTERWORKS

BACH - MOZART

ADAGIOS AND FUGUES

(From Six Three-Voice Fugues) (K. 404A)

JANSSEN SYMPHONY ORCHESTRA OF LOS ANGELES,
WERNER JANSSEN, Conductor

ML 4406

NONBREAKABLE
(XLP 4807)

Band 1: PRELUDE AND FUGUE NO. 1
Adagio; Fugue (Allegro)

Band 2: PRELUDE AND FUGUE NO. 2
Adagio; Fugue (Andante)

LONG PLAYING (LP) MICROGROOVE

Trade Marks Reg U S Pat Off Marcas Registradas Made in USA Pats Pending


ARTO MAX
RECORDS
HACIENDO PUNTO EN OTRO SON
ARMS–510
STEREO
℗ 1978
LADO B
33 1/3 RPM
YAHUBA
YO DIGO QUE LAS ESTRELLAS
SOLEDAD
COPLA MULATA
CHEFA
Producido y Distribuido por Artomax Music Studio Inc.

NEW DIMENSIONS IN MUSIC

DEMONSTRATION RECORDING
33 1/3 rpm

2

AMERICAN BOOK COMPANY



Produced in Association with Advantage Productions

Book 4	Band	1	African Rhythm Pattern (Page 59)
	Band	2	A Happy Life in Winter (Page 165)
	Band	3	Ḥanukah Is Here (Page 170)
Book 5	Band	4	Your Friends Shall be the Tall Wind (Page 9)
	Band	5	Hallelujah (Page 17)-ISRAEL
	Band	6	The Highwayman (Page 206)-BARTOK
	Band	7	Come,Come,Ye Saints (Page 66)
Book 6	Band	8	Which is the Properest Day to Sing? (Page 132)
	Band	9	Deva-Dasi Dance (Page 190)-INDIA
	Band	10	Fancy (Page 246)
	Band	11	Give My Regards to Broadway (Page 19)

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Out of the Darkness

I Lifted My Eyes (2:14)
Suffering Servant Song (3:44)
Jesus Meets the Blind Man (2:14)
Fear Not (2:11)
Answer Me (2:37)
Out of the Darkness (3:13)

SIDE II

STEREO
33⅓ RPM
ASL-101B



ASLAN RECORDS inc.

℗ 1979 Aslan Records, Inc.
ASCAP


99 THE 3 FM
HOT SPOT
THE HOT SPOT PRESENTS THE STROH'S
SUPERSTAR TALENT SEARCH
SSTS-018
SIDE TWO
LP
STEREO
CHILDHOOD "To Cry"
BRATT "Smarten Up"
STEVE MOSER "The Body"
MARK MOST "Destiny:Misery"
©℗ 1985 STARSTREAM RECORD COMPANY, HOUSTON, TX.

BANANA TREE
Records

ALMOST NUTS BAND

LIVE

"Are-U-Crazy"

Produced by:
Banana Tree
Productions
Bookings:
(803) 788-1395

BMI
Stereo
Engineer:
D. Spinks
Side Two

BULL SHIT
MY DING-A-LING
S.P.C.A.
YOU HORNY THING
BREAK SONG

copacabana

Belmire DeSa Correa
81-31 Baxter Ave., Apt.4C
Elmhurst, NY 11373

LONG-PLAY
33 1/3
R.P.M.

CLP
11.454

1. ABA[illegible] Brito-
P. Barr[illegible] Curí)
8. VIDA D[illegible] (Samba-Canção) (Americo Seixas-Chocolate)

4. É ILUSÃO - Bolero (Bizet-arranjo: Renato Cesar-letra: Othon Russo) 5. LÁBIOS DE MEL - Toada (Waldir Rocha) 6. BALADA TRISTE - Samba-Canção (Dalton Vogeler-Esdras Silva) 7. INSPIRAÇÃO-Samba (Bruno Marnet) 8. ONTEM E HOJE - Bolero (Irany de Oliveira-Getulio Macedo)

Com ANGELA MARIA

MLP-840

DIREITOS RESERVADOS DE EXECUÇÃO PÚBLICA E RADIO TRANSMISSÃO

FABRICADO POR SOM INDÚSTRIA E COMERCIO S. A.
AV. NELSON CARDOSO, 627 RIO DE JANEIRO INDÚSTRIA BRASILEIRA


Copacabana
16 SELEÇÕES
OS MAIORES SUCESSOS DE
ANGELA MARIA
9. BABALÚ-Motivo Afro-Cubano (Margarita Lecuona)
10. ORGULHO - Samba - Canção (Waldir Rocha - Nelson Wedekind) 11. FÓSFORO QUEIMADO - Samba - Canção (Paulo Menezes-Milton Legey-Roberto Lamego)
12. RECUSA - Bolero (Herivelto Martins)
13. ACORDES QUE CHORAM - Samba (Othon Russo-Nazarend de Brito) 14. ADEUS QUERIDO - Tango (Eduardo Patané - Floriano Faissal) 15. RIO É AMOR - Samba (Bruno Marnet) 16. ENCANTAMENTO - Fox (Othon Russo-Nazareno de Brito)
Com ANGELA MARIA
MLP-841
LONG-PLAY 33 1/3 R.P.M.
CLP 11.454
FABRICADO POR SOM INDÚSTRIA E COMERCIO S. A.
AV. NELSON CARDOSO, 627 • RIO DE JANEIRO
INDÚSTRIA BRASILEIRA
DIREITOS RESERVADOS DE EXECUÇÃO PÚBLICA E RADIO TRANSMISSÃO

VALLEY OF SOUND
RECORDS

V.O.S. TRIO
SUPER LEMON

KHP-674-B



SIDE 2

SOLID GOLD

1950-60's SHOW

HYMNS OF COMFORT AND HEALING

READ BY JOSEPHINE H. CARVER

with accompaniment on The Mother Church organ

ALBUM NO. 9 SIDE 1

CST - 9
XSV-[illegible]064
STEREO

HYMNS 120, 65, 208,
131, 72, 48, 402, 40

THE HYMNS ARE FROM
THE CHRISTIAN SCIENCE HYMNAL

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BOARD OF DIRECTORS

33 1/3 R.P.M.

HYMNS OF COMFORT AND HEALING

READ BY JOSEPHINE H. CARVER

with accompaniment on The Mother Church organ

ALBUM NO 9 SIDE 2

CSI - 9
XSV-222065
STEREO

HYMNS 53, 12, 88,
64, 109, 135, 77

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33 1/3 R.P.M.

HYMNS OF COMFORT AND HEALING

READ BY RALPH E. WAGERS

with accompaniment on The Mother Church organ

ALBUM NO. 9 SIDE 3

CS2 - 9
XSV-222056
STEREO

HYMNS 136, 115,
121, 58, 51, 304

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33⅓ R P M

HYMNS OF COMFORT AND HEALING

READ BY RALPH E. WAGERS

with accompaniment on The Mother Church organ

ALBUM NO. 9 SIDE 4

CS2 - 9
XSV-222067
STEREO

HYMNS 2, 34, 423,
75, 99, 127, 134, 42

THE HYMNS ARE FROM
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33 1/3 R.P.M.

hi God!

An ecumenical program of religious education coauthored by **Rev. Carey Landry** and **Carol Jean Kinghorn** based on the human growth and development of children and all who wish to open themselves to love.

Stereo
SIDE ONE
(27260)

1. **Hi, God!**
2. **Got to Get in Touch**
3. **What Color is God's Skin?**
4. **What Makes Love Grow?**
5. **Giant Love Ball Song**
6. **Love That is Kept Inside**
7. **Reach Out!**

Published by North American Liturgy Resources
Recording Copyrighted 1973 by N.A.L.R.
All selections BMI

hi God!

An ecumenical program of religious education coauthored by **Rev. Carey Landry** and **Carol Jean Kinghorn** based on the human growth and development of children and all who wish to open themselves to love.

Stereo
SIDE TWO
(27260)

1. **Celebrate God**
2. **God is Our Father**
3. **Song of Baptism**
4. **Thank You, Lord**
5. **Peace Time**
6. **Oh, How I Love Jesus**
7. **Joy, Joy, Joy**
8. **Rejoice in the Lord**

Published by North American Liturgy Resources
Recording Copyrighted 1973 by N.A.L.R.
All selections BMI

hi God!

An ecumenical program of religious education coauthored by **Rev. Carey Landry** and **Carol Jean Kinghorn** based on the human growth and development of children and all who wish to open themselves to love.

Stereo
SIDE THREE
(27261)

1. Happy the Heart
2. I Like God's Love
3. Listen, Listen
4. I Believe in the Sun
5. Are Not Our Hearts
6. Do You Really Love Me?
7. The Joy of the Lord

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All selections BMI

hi God!

An ecumenical program of religious education co-authored by **Rev. Carey Landry** and **Carol Jean Kinghorn** based on the human growth and development of children and all who wish to open themselves to love.

Stereo
SIDE FOUR
(27261)

1. Great Things Happen
2. Sing Praise!
3. His Banner Over Me
4. The Spirit is A-Movin'
5. Only A Shadow

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All selections BMI

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LONDON®

phase 4 stereo

MADE IN ENGLAND

THE DECCA RECORD CO.LTD.

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SPEED 33-⅓ Side 2

†ZAL.13082†

SPC.21114

STRAVINSKY: THE RITE OF SPRING

SECOND PART: THE SACRIFICE (18.40)

Introduction — Mystic Circles of the Young Girls
Glorification of the Chosen One — Evocation of the Ancestors
Ritual Action of the Ancestors — Sacrificial Dance (The Chosen One)

ERICH LEINSDORF

conducting the

LONDON PHILHARMONIC ORCHESTRA

THREE IN THE ATTIC

ORIGINAL SOUNDTRACK From The AMERICAN INTERNATIONAL MOTION PICTURE

SIDEWALK

STEREO

ST-5918

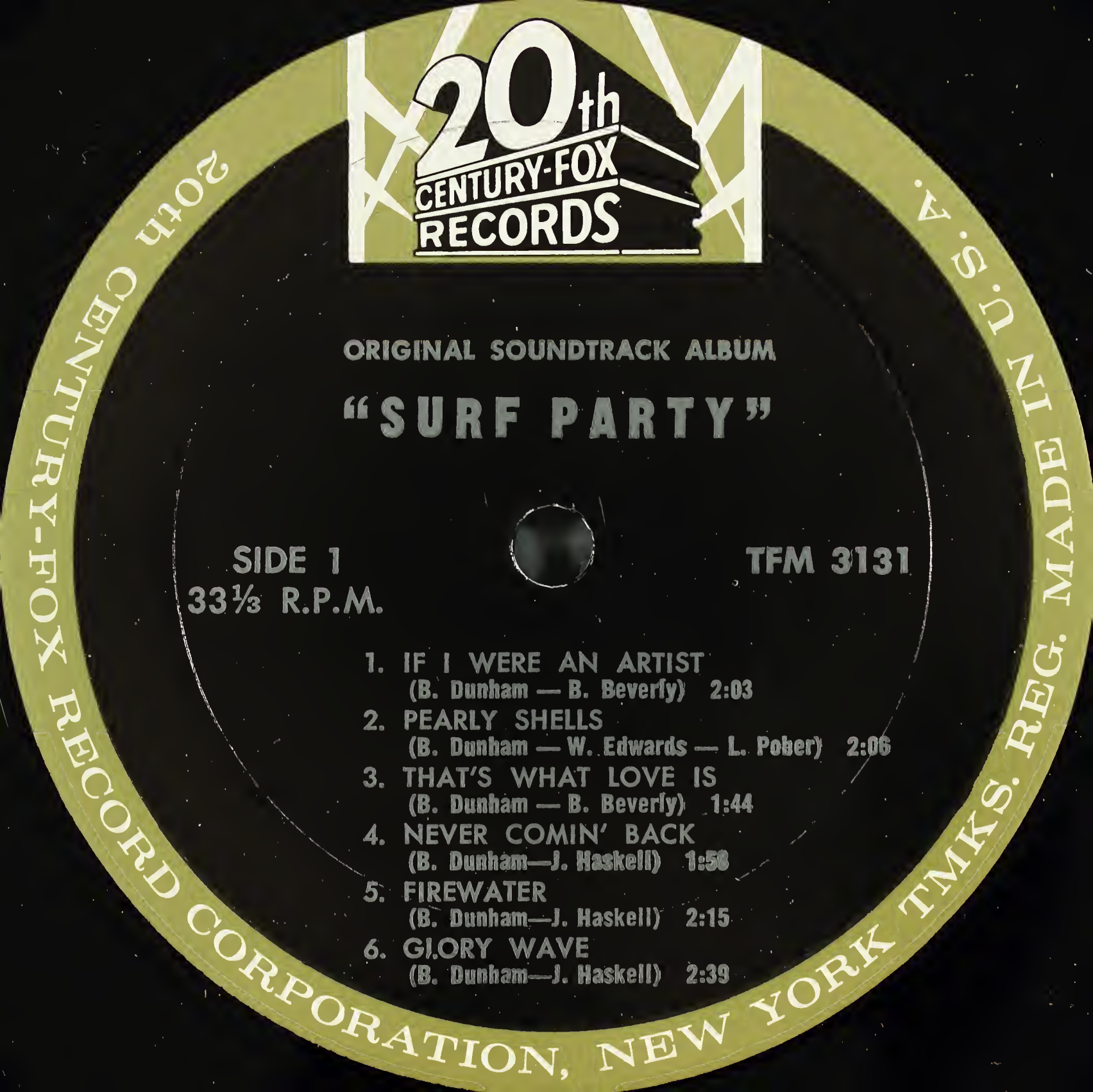
(ST2-5918)

2

1. BACKGROUND MUSIC (BMI 13:31)
(Chad Stuart)

Arranged, Composed, and Produced by
Chad Stuart/Executive Producer:
Mike Curb

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ENTERTAINMENT CORPORATION


20th CENTURY-FOX RECORDS
ORIGINAL SOUNDTRACK ALBUM
"SURF PARTY"
SIDE 1
33⅓ R.P.M.
TFM 3131
1. IF I WERE AN ARTIST
(B. Dunham — B. Beverly) 2:03
2. PEARLY SHELLS
(B. Dunham — W. Edwards — L. Pober) 2:06
3. THAT'S WHAT LOVE IS
(B. Dunham — B. Beverly) 1:44
4. NEVER COMIN' BACK
(B. Dunham—J. Haskell) 1:58
5. FIREWATER
(B. Dunham—J. Haskell) 2:15
6. GLORY WAVE
(B. Dunham—J. Haskell) 2:39
20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS. REG. MADE IN U.S.A.


20th CENTURY-FOX RECORDS
ORIGINAL SOUNDTRACK ALBUM
"SURF PARTY"
SIDE 2
33⅓ R.P.M.
TFM 3131
1. SURF PARTY
(B. Dunham — B. Beverly) 2:20
2. SYMPHONY OF SORROW
(B. Dunham—J. Haskell) 2:02
3. GREAT WHITE WATER
(B. Dunham—J. Haskell) 2:09
4. CRACK-UP
(B. Dunham—J. Haskell) 2:29
5. THE BIG WHEEL
(B. Dunham—J. Haskell) 2:57
6. RACING WILD
(B. Dunham — B. Beverly) 2:03
20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS. REG. MADE IN U.S.A.

T. C. A. Records

No. 1001

Leather & Lace

STEREO

SIDE 2



"BOBBY & THE BOPPERS"

1950's Rock & Roll Medley:

At the Hop (Danny & The Juniors), Hound Dog (Elvis Presley), Bristol Stomp (Dovelles), Peppermint Twist (Joey Dee), Rock & Roll Music (Cat Mother), Wake Up Little Suzie (Everly Bros.), Lipstick on Your Collar (Connie Francis), Mama Said (Shirelles).

Book of Love (Monotones), Where Are You Little Star (Dion), Dedicated to the One I Love (Shirelles).

Rock Around the Clock (Bill Haley), Kansas City (Wilber Harris).

side one

CANTON HIGH SCHOOL

Presents:

SUNNY SPRING FEVER

Mark

CUSTOM RECORDING DIVISION

D & K SOUND SERVICES

669-C Silas Deane Hwy, Wethersfield, Conn.

MC 1156



stereophonic

JOOGALU - Chris Fenn & Matt Townsend
ORY DORY - Chris Fenn & Matt Townsend
AIR - Michele Duffee
DONA DONA - Kaye Malsick, Becky Huntley, Chris Rotondo & Linda Kriksciun
YOU ARE MY LOVE, YOU ARE MY KEEPER - Mark Diters
UNTIL IT'S TIME FOR YOU TO GO - Mark Diters
LIKE IN A POEM - Steven Barnhart & Julie Shrake

33 1/3 rpm

side two

CANTON HIGH SCHOOL

Presents:

SUNNY SPRING FEVER

Mark

CUSTOM RECORDING DIVISION

D & K SOUND SERVICES

669-C Silas Deane Hwy, Wethersfield, Conn.

MC 1156

stereophonic

BUTTERMILK HILL - Judy Fox

FANARIO - Judy Fox

WORLD WITHOUT LOVE - Nanette Florian

A LONG, LONG TIME - Linda Kriksciun & Chris Fenn

YOU KNOW WHO I AM - Chip Beckwith

SONG TO A SEAGULL - Meg Williams

SALLY SALAMANDER - Burnt Suite

33 1/3 rpm

ARISTA
FREEDOM

AL 1037
(AL 1037 SA)

SIDE 1
33⅓ RPM

RICHARD TEITELBAUM
TIME ZONE

RASPUTIN RECORDS

1. CROSSING (24:00)

ALL COMPOSITIONS BY RICHARD TEITELBAUM
PRODUCER: RICHARD TEITELBAUM AND
MICHAEL CUSCUNA
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ARISTA
FREEDOM

AL 1037
(AL 1037 SB)

SIDE 2
33⅓ RPM

RICHARD TEITELBAUM
TIME ZONE



1. BEHEMOTH DREAMS (19:00)

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PRODUCER: RICHARD TEITELBAUM AND
MICHAEL CUSCUNA
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HIGH FIDELITY RECORDS

BRAVO!

THE SWINGING HI-FI ORGAN TRIO

THE MAGIC FINGERS OF MERLIN

FULL AUDIO RANGE 33⅓ RPM

K-126-A

FULL AUDIO RANGE 33⅓ RPM

1. TOO CLOSE FOR COMFORT
2. BLUER THAN BLUE
3. NUMBER 33 WICKPICK LANE
4. LITTLE BROWN JUG
5. DILEMMA AT DUSK
6. I'LL NEVER STOP LOVING YOU

PICKWICK SALES CORP

LONG PLAYING

F A R

REG. U.S. PAT. OFF.

UNBREAKABLE

HIGH FIDELITY RECORDS

BRAVO!

THE SWINGING HI-FI ORGAN TRIO

THE MAGIC FINGERS OF MERLIN

FULL AUDIO RANGE 33⅓ RPM

FULL AUDIO RANGE 33⅓ RPM

K-126-B

1. BLUES FOR RAFE
2. SNAKE EYES
3. BREAKIN' THE SOUND BARRIER
4. BLUE MOON
5. IN THE STILL OF THE NIGHT
6. VINCENT'S LAST STAND

PICKWICK SALES CORP.

LONG PLAYING

FAR

REG. U.S. PAT. OFF.

UNBREAKABLE


UNIVERSAL USE
STEREO can also be played MONO
FRENCH ORGAN MUSIC OF
THE LATE ROMANTIC PERIOD
Band 1: CÉSAR FRANCK: Piece heroique (8:10)
Réné Saorgin, organist
Band 2: CÉSAR FRANCK: Cantabile (5:55)
Réné Saorgin, organist
Band 3: CAMILLE SAINT-SAENS: Prelude & Fugue
in d, Op. 109 (8:57)
Jean-Claude Raynaud, organist
TV 34238
Side 1
23:35 min.
TV 34238-A
(S 2175)
Made in U.S.A.
℗
turnabout
A VOX PRODUCTION

UNIVERSAL USE

STEREO can also be played MONO

FRENCH ORGAN MUSIC OF THE LATE ROMANTIC PERIOD

Band 1: CAMILLE SAINT-SAENS: Prelude & Fugue in G, Op. 109 (4:38)
Jean-Claude Raynaud, organist

Band 2: CHARLES MARIE WIDOR: Symphony No. 6 for Organ (9:45)
Xavier Darasse, organist

Band 3: CHARLES MARIE WIDOR: Intermezzo (5:25)
Xavier Darasse, organist

TV 34238

Side 2

27:00 min.

Band 4: CHARLES MARIE WIDOR: Toccata (6:35)
Xavier Darasse, organist

TV 34238-B

(S 2176)

Made in U.S.A.

℗

Turnabout

A VOX PRODUCTION


COLUMBIA
MASTERWORKS
EVERYTHING
YOU ALWAYS WANTED
TO HEAR ON THE MOOG
Semi-conducted by Andrew Kazdin
and Thomas Z. Shepard
M 30383
STEREO
SIDE 1
AL 30383
1. CHABRIER: ESPAÑA
2. LECUONA: MALAGUEÑA
3. BIZET: CARMEN: PRELUDE TO
ACT I; HABANERA;
INTRODUCTION TO ACT I
(Les Toréadors)
®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.

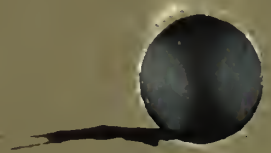
COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

MASTERWORKS

EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG

Semi-conducted by Andrew Kazdin and Thomas Z. Shepard

M 30383
STEREO



SIDE 2
BL 30383

RAVEL: BOLERO

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LONG PLAYING

TRADE MARK

33⅓ R.P.M.

ODEON

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"STEREO ELECTRONICALLY PROCESSED"

D/2XJW.4705

HINDI FILM:
YAADON KI BAARAAT

SIDE ONE

D/MOCE.4194

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LEKAR HAM DIWANA DIL
ASHA BHOSLE & KISHORE KUMAR

AAP KE KAMRE MEN
ASHA BHOSLE, KISHORE KUMAR & R. D. BURMAN

NASIR HUSAIN FILMS (PVT.) LTD.

MUSIC : RAHUL DEV BURMAN
LYRICS : MAJROOH

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ODEON

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"STEREO ELECTRONICALLY PROCESSED"

D/2XJW.4706

HINDI FILM:
YAADON KI BAARAAT

SIDE TWO

D/MOCE.4194

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THE GRAMOPHONE CO. OF INDIA LTD.

O MERI SON!
ASHA BHOSLE & KISHORE KUMAR
YAADON KI BAARAAT

LATA MANGESHKAR, PADMINI, SHIVANGI & CHORUS
CHURA LIYA HAI TUM NE
ASHA BHOSLE & MOHD RAFI
YAADON KI BAARAAT

KISHORE KUMAR & MOHD. RAFI

NASIR HUSAIN FILMS (PVT.) LTD.

MUSIC · RAHUL DEV BURMAN
LYRICS MAJROOH

MADE IN INDIA


Mayfair
45 R. P. M.
K-116-45-A
HUGH E. PERETTE
PRODUCTION
Side 1
KIDDIE KONGA
THE LADY IN BLUE
June Winters
Orchestra under the Direction of
AL RICKEY
PRODUCT OF MAYFAIR RECORD AND RECORDING CORPORATION, NEW YORK, U. S. A.


Mayfair
45 R. P. M.
K-116-45-B
HUGH E. PERETTE
PRODUCTION
Side 2
KIDDIE KONGA
THE LADY IN BLUE
June Winters
Orchestra under the Direction of
AL RICKEY
PRODUCT OF MAYFAIR RECORD AND RECORDING CORPORATION, NEW YORK, U. S. A.

THE LADY AND THE OUTLAW

(John Stewart)

NOT FOR SALE

PROMOTIONAL RECORD



Capitol®

January Music Corporation
BMI-2:39

Produced by DAVID MOOK AND JOHN STEWART

HAI

MAR 28 1970

JOHN STEWART

PRO-4904

(2711)

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ® Capitol MARCA REG. • U.S. PAT. NO. 2,631,859


EARTH RIDER
(John Stewart)
NOT
FOR SALE
PROMOTIONAL
RECORD
Capitol
January Music
Corporation
BMI-3:15
Produced by
JOHN STEWART
JOHN STEWART
PRO-4905
(2711)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
MARCA REG.
U.S. PAT. NO. 2,631,859

Tangerine Record Corporation

PRESENTS



Don Music Co.
B M I
Time: 2:05

45-TRC-923
AMP 45-2

NEVER NO MORE

(P. Mayfield-D. Malone)

PERCY MAYFIELD

DISTRIBUTED BY ABC-PARAMOUNT RECORDS, INC. — NEW YORK, U. S. A.

Tangerine Record Corporation

PRESENTS



Tangerine
Music—BMI
Time: 2:28

45-TRC-923
AMP 45-3

I REACHED FOR A TEAR

(Percy Mayfield)

PERCY MAYFIELD

DISTRIBUTED BY ABC-PARAMOUNT RECORDS, INC. — NEW YORK, U.S.A.

abc Records

TM

A

Publisher:
ABC/Dunhill
Music, Inc. &
Spittunes Music
Co. (BMI)
(45-16740-M)

PROMOTIONAL
COPY NOT
FOR SALE



MONO
ABC-12082
Time: 2:21
(Intro :04)

PRODUCED BY
SANDY YAGUDA
Arranged by
The Braid,
Louie Argese
& Ken Laguna

"THE BED BESIDE YOU"

(From the LP "Moon Over Verrazano")
(J. Porcelli/J. O'Malley/A. Galante)

THE BRAID

℗1975, ABC
Records, Inc.

abc Records

TM

A

Publisher:
ABC/Dunhill
Music, Inc. &
Spittunes Music
Co. (BMI)
(45-16740-S)

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
ABC-12082
Time: 2:21
(Intro :04)

PRODUCED BY
SANDY YAGUDA
Arranged by
The Braid,
Louie Argese
& Ken Laguna

"THE BED BESIDE YOU"

(From the LP "Moon Over Verrazano")
(J. Porcelli/J. O'Malley/A. Galante)

THE BRAID

℗1975, ABC
Records, Inc.

LADY

(Kaempfert - Rehbein - Singleton - Kusik)

RADIO STATION
COPY





K-800
Roosevelt
Music Co. Inc.
BMI
2:42

51

JACK JONES

Orchestra Arranged & Conducted By
Ralph Carmichael
K-10363

AFRAID TO LOVE

(Jones - Florence)



RADIO STATION
COPY

K-800
Caber Corp.
ASCAP
2:59

JACK JONES

Orchestra Arranged & Conducted By
Ralph Carmichael
K-10362


BURBANK, HOME OF WARNER BROS. RECORDS
TOWER OF POWER
Produced by Tower of Power
WB 7687
(RCA3703)S
3:37
SO VERY HARD TO GO
(S. Kupka-E. Castillo)
Kuptillo Music - ASCAP
℗1973 Warner Bros. Records Inc.
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MADE IN U.S.A.


BURBANK, HOME OF WARNER BROS. RECORDS
TOWER OF POWER
Produced by Tower of Power
WB 7687
(RCA3725)S
3:19
CLEAN SLATE
(S. Kupka-E. Castillo-W. Fulton)
Kuptillo Music - ASCAP
©1973 Warner Bros. Records Inc.
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ATCO
RECORDS
6810
VOCAL
Press Music
BMI
Time: 2:50
Recorded at
Muscle Shoals
Sound Studios,
Muscle Shoals,
Alabama
Produced by
Dave Crawford
& Brad Shapiro
String
Arrangement by
SUSPICIOUS MINDS
(Fred Zanborn)
DEE DEE WARWICK
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y. 10023

45 RPM

ATCO

RECORDS



71-C-18910LY
Produced by
Dave Crawford
& Brad Shapiro
Recorded at
Atlantic-South-
Criteria Studios,
Miami, Florida

6810
VOCAL
Walden-
Creaiey,
ASCAP
Time: 3:15
From Atco
LP 33-337

I'M GLAD I'M A WOMAN

(Steven Bogard & Mike Utley)

DEE DEE WARWICK
with The Dixie Flyers

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y. 10023


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61564
(45-88638)
PIANO SOLO
With Rhythm
Accompaniment
Triumph Pub.
(BMI)
3611
PIE-IN-THE-FACE
(Jack Shaindlin)
JACK SHAINDLIN


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CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO
9-61564
(45-88641)◈
PIANO SOLO
With Rhythm
Accompaniment
Triumph Pub.
(BMI)
HEAD 'EM OFF AT THE PASS
(Jack Shaindlin)
JACK SHAINDLIN

RAY STEVENS

HB

NATIONAL RECORDING CORP.



NRC-042

MASSEY MUSIC CO., INC.
ASCAP
TIME: 2:15

K07W-0849

MY HEART CRIES FOR YOU

(Percy Faith-Carl Sigman)

RAY STEVENS

HB

NATIONAL RECORDING CORP.



NRC-042

ROBBINS MUSIC CORP. ASCAP

TIME: 2:16

K07W-0850

WHAT WOULD I DO WITHOUT YOU

(Jack Hoffman-Lou Forbes)

Theme from the Motion Picture

"JET OVER THE ATLANTIC"


CA
Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
(1085)
4-Star Sales
Co. BMI
Time: 2:42
IN THE MISTY MOONLIGHT
(Cindy Walker)
JERRY WALLACE
59246

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ARISTA

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Rights Reserved."



Jac Music/
Blue Seas
Music, Inc.
ASCAP
AS 0455-SA

AS 0455
STEREO
Time: 3:32

℗ 1979 Arista
Records, Inc.

DON'T MAKE ME OVER

(B. Bacharach/H. David)

JENNIFER WARNES

PRODUCED BY ROB FRABONI

UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS.

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Jac Music/
Blue Seas
Music, Inc.
ASCAP
AS 0455-MA

AS 0455
MONO
Time: 3:32

℗ 1979 Arista
Records, Inc.

DON'T MAKE ME OVER

(B. Bacharach/H. David)

JENNIFER WARNES

PRODUCED BY ROB FRABONI

UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS.


SPINDIZZY T.M.
Publisher:
Hilmer
Music, Inc.
(ASCAP)
ZS7 4005
ZS7 4005-1
Intro. :08
Time: 3:27
WHITE LIES
- N. Lofgren -
GRIN
Produced by David Briggs
DISTRIBUTED BY CBS RECORDS / CBS, INC., 51 WEST 52 STREET, NEW YORK CITY


SPINDIZZY T.M.
Publisher:
Hilmer
Music, Inc.
(ASCAP)
ZS7 4005
ZS7 4005-2
Intro. :01
Time: 2:14
JUST TO HAVE YOU
- N. Lofgren -
GRIN
Produced by David Briggs
DISTRIBUTED BY CBS RECORDS / CBS, INC., 51 WEST 52 STREET, NEW YORK CITY


CGD
Pub: Leeds Music
Corp. ASCAP
Time: 2:49
KVL 75007
PROMOTIONAL
COPY
45-CGD10903V
CHARIOT
("I Will Follow Him")
(Stole; Roma; Altman; Gimbel)
BETTY CURTIS
Made in U.S.A.
MANUFACTURED AND DISTRIBUTED BY LONDON RECORDS


CGD
Pub: Edizioni
Leonardo (SIAE)
ASCAP
Time: 2:40
KVL 75008
PROMOTIONAL
COPY
45-CGD10903V
AY, AY, CHE LUNA
(Buffoli; Pallavicini)
BETTY CURTIS
Made in U.S.A.
MANUFACTURED AND DISTRIBUTED BY LONDON RECORDS

abc Records
™



A

Publisher:
Remohj Music,
(BMI)
(45-16920-M)

PROMOTIONAL
COPY NOT
FOR SALE

MONO
ABC-12172
Time: 4:00
(Intro: :16)

PRODUCED BY
STEPHAN
GOLDMAN &
JOHN KLEMMER
Arranged by
John Klemmer

"TOUCH"

(From the LP "Touch")
(J. Klemmer)

JOHN KLEMMER

℗1975, ABC
Records, Inc.

abc Records™

A

Publisher:
Remohj Music,
(BMI)
(45-16920-S)

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
ABC-12172
Time: 4:00
(Intro: :16)

PRODUCED BY
STEPHAN
GOLDMAN &
JOHN KLEMMER
Arranged by
John Klemmer

"TOUCH"

(From the LP "Touch")
(J. Klemmer)

JOHN KLEMMER

℗1975, ABC
Records, Inc.

THE WORLD OUTSIDE

(Sigman-Addinsell)

DISK JOCKEY COPY

Jamie

45 RPM



JD 2 A
Chappel Co.
ASCAP
Time 3:19

JOHNNY DORELLI

With GIANFRANCO INTRA ORCH.

Produced By

CGD, Milan, Italy

1140

MANUFACTURED BY JAMIE RECORD CO.

LOVE IN PORTOFINO

(Chiosso-Buscaglione)

DISK JOCKEY COPY

291

a m i e

45 RPM



JD 1 A
Jamie Music
BMI
Time 2:58

OKB

JOHNNY DORELLI

With GIANFRANCO INTRA ORCH.

Produced By

CGD, Milan, Italy

1140

MFG. BY JAMIE RECORD CO. PHILA., PA.


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECA
EXTENDED PLAY 45
RED FOLEY
Vocals With Chorus And Instrumental Accompaniment
ED 2693
(S 4280)
Side 1
1. ROCKIN' CHAIR
(Hoagy Carmichael)
2. BLUES IN MY RED WAGON BLUES
(Lincoln Chase)


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECA
EXTENDED PLAY 45
RED FOLEY
Vocals With
Chorus And
Instrumental
Accompaniment
ED 2693
(S 4281)◆
Side 2
1. CRAZY 'BOUT BANJOS
(Les Hite)
2. LIVING IS A LONESOME THING
(Vic McAlpin)


MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, 810 7TH AVENUE, NEW YORK, NY 10019 • DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
19
76112
2-57407
Intl. #6170 108
STEREO
Neutral Gray Music/
Original JB Music/
Fancy Footwork Music/SNG Music (ASCAP)
Time: 3:35
STARLIFE
(William Waring - J. B. Moore - Jimmy Bralower - Dean Swenson)
From Album SRM-1-4020 "DEUCE"
KURTIS BLOW
Prod. by J. B. Moore and Robert Ford, Jr.
for Prep/Street Productions
℗1981 PolyGram Records, Inc.


MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, 810 7TH AVENUE, NEW YORK, NY 10019 • DISTRIBUTED BY POLYGRAM DISTRIBUTION INC
mercury
19
76112 ®
2-56180
Intl. #6170 108
STEREO
Original JB Music (ASCAP)
Time: 3:20
WAY OUT WEST
(J. B. Moore)
From Album SRM-1-3854 "KURTIS BLOW"
KURTIS BLOW
Prod. by J. B. Moore and Robert Ford, Jr. for Prep/Street Productions
℗ 1980 Phonogram, Inc.

COLUMBIA

®"Columbia," Marcas Reg.

STEREO
3:13



DJ
RESERVICE
45 RPM
DEMONSTRATION
NOT FOR SALE
38-03837
ZSS 170887
℗ 1983 CBS Inc.
Publisher:
Plangent Visions
Music, Inc.
(ASCAP)

NICK LOWE
WISH YOU WERE HERE

-N. Lowe- Taken From The Columbia Lp:
"THE ABOMINABLE SHOWMAN" FC 38589
Produced by Roger Bechirian
with Nick Lowe

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

WHATCHA GONNA DO WITH A DOG LIKE THAT

(Bob Morris)

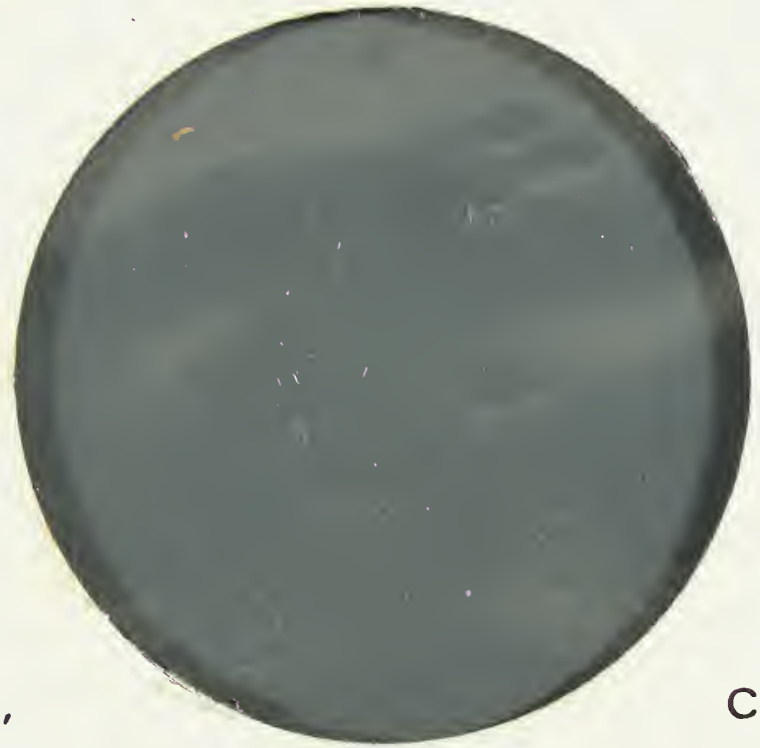
★

NOT FOR SALE

MONO

P-3980
(PRO-6996)

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)



Blue Book Music-BMI

Intro.—:08

2:17

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1973 Buck Owens Enterprises

Capitol®

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WHATCHA GONNA DO WITH A DOG LIKE THAT

(Bob Morris)

★

NOT FOR SALE

STEREO

P-3980

(S45-90406A)

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)



Blue Book Music-BMI

Intro.—:08

2:17

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗ 1973 Buck Owens Enterprises

Capitol®

MARCA REG.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

YOU CAN SURE SEE IT FROM HERE

(R. Topp-J. Shaw)

★

NOT FOR SALE



Gold Book Music, Inc. ASCAP/ Blue Book Music-BMI

MONO

Intro.—:10

2:38

P-3927
(PRO-6930)

Produced by Jim Shaw

Recorded at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1974 Buck Owens Enterprises

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

YOU CAN SURE SEE IT FROM HERE

(R. Topp-J. Shaw)

★

NOT FOR SALE



Gold Book Music, Inc. ASCAP/ Blue Book Music-BMI

STEREO

Intro.—:10

2:38

P-3927
(S45-91404)

Produced by Jim Shaw

Recorded at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1974 Buck Owens Enterprises

Capitol®

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STOP THE WORLD
(And Let Me Off)

(C. Belew-W.S. Stevenson)

NOT
FOR SALE

STEREO

P-3850
(S45-91106)



4-Star
Music Co.,
Inc.-BMI

Intro.—:04
2:17

Produced at
Buck Owens
Studios in
Bakersfield,
California

SUSAN RAYE

©1974 Buck Owens Enterprises

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MARCA REG.

LOVE'S UPS AND DOWNS

(Susan Raye)

NOT FOR SALE

STEREO

P-3850
(S45-90962)



Blue Book Music-BMI

Intro.—:06

2:22

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1974 Buck Owens Enterprises

Capitol®

DEJAME
(Paco Toscano)

45-3799-A

EDIM

45 R.P.M.

ORFEON



LADO A

LUPITA D'ALESSIO

℗ 1979 Orfeon Records

ORFEON RECORDS, INC., LOS ANGELES, CALIF.

NUESTRO NIDO DE AMOR

(Paco Toscano)

45-3799-B

ORFEON

45 R.P.M.

ORFEON

LADO B

LUPITA D'ALESSIO

℗ 1979 Orfeon Records

ORFEON RECORDS, INC., LOS ANGELES, CALIF.

LO SIENTO MI AMOR

(Manuel Alejandro-Ana Magdalena)

45-15220-A

EDIM

45 R.P.M.

ORFEON



LADO A

LUPITA D'ALESSIO

℗ 1980 Orfeon Records

ORFEON RECORDS, INC., LOS ANGELES, CALIF.

MI AMOR SIN TI

(Sue y Javier)

45-15220-B

ORFEON

45 R.P.M.

ORFEON

LADO B

LUPITA D'ALESSIO

℗ 1980 Orfeon Records

ORFEON RECORDS, INC., LOS ANGELES, CALIF.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
MARCA REG. • U.S. PAT. NO. 2,631,859

WHEN YOU GET BACK FROM NASHVILLE

(Buck Owens)

★

NOT FOR SALE

STEREO

P-3782

(S45-79849)

(from the LP "CHEATING GAME" ST-11179)



Blue Book Music-BMI

Intro.—:08

2:33

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1973 Buck Owens Enterprises

Capitol®

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MARCA REG. • U.S. PAT. NO. 2,631,889

NOBODY'S FOOL BUT YOURS

(Buck Owens)

NOT FOR SALE

STEREO

P-3782

(S45-90408)

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)



Blue Book Music-BMI

Intro.—:08

2:34

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗ 1973 Buck Owens Enterprises

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PLASTIC TRAINS, PAPER PLANES

(Buck Owens)

★

NOT FOR SALE

STEREO

P-3699
(S45-90404)

Blue Book Music - BMI
Intro.—:10

2:24

Produced in Bakersfield, California, at Buck Owens Studios

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)

SUSAN RAYE

Capitol®

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MARCA REG. • U.S. PAT. NO. 2,631,859

℗ 1973 Buck Owens Enterprises

I WON'T BE NEEDING YOU

(Buck Owens)

NOT FOR SALE

STEREO

P-3699

(S45-90412)

Blue Book
Music - BMI
Intro.—:10

2:09

Produced in Bakersfield, California, at Buck Owens Studios

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)

SUSAN RAYE

Capitol®

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SURPRISE, SURPRISE

(C. Smith-B. Peters)

★

NOT
FOR SALE

STEREO

P-3779
(S45-80455)



Ben Peters
Music-BMI

Intro.—:07

3:27

SONNY JAMES

℗1973 Capitol Records, Inc.

Capitol®

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MARCA REG. • U.S. PAT. NO. 2,631,859

WHAT AM I LIVING FOR

(F. Jay-A. Harris)

NOT
FOR SALE

Hill and Range
Songs, Inc./
Tideland
Music
Publishing
Corp.-BMI

STEREO

Intro.—:08

P-3779
(S45-80033)

2:14

SONNY JAMES

℗ 1973 Capitol Records, Inc.

Capitol®

COLUMBIA

® "Columbia," Marcas Reg.



45 RPM
Radio
Station Copy
3-10001
JZSP 159333
℗ 1974 CBS Inc.
Publisher:
Marson
Music, Inc.
(BMI)

NOT FOR SALE

MONO
3:11
Produced by
George Richey

SONNY JAMES THE SOUTHERN GENTLEMAN

A MI ESPOSA CON AMOR (TO MY WIFE WITH LOVE)

-Sonny James - Carole Smith-

COLUMBIA

® "Columbia" Marcas Reg.



45 RPM
Radio
Station Copy
3-10001
JZSS 159334
℗ 1974 CBS Inc.
Publisher:
Marson
Music, Inc.
(BMI)

NOT FOR SALE

STEREO
3:11
Produced by
George Richey

SONNY JAMES THE SOUTHERN GENTLEMAN

A MI ESPOSA CON AMOR (TO MY WIFE WITH LOVE)

-Sonny James - Carole Smith-

COLUMBIA

®"Columbia," Marcas Reg.

MONO

Intro. :12

2:30

Produced by
George Richey



45 RPM

DEMONSTRATION
NOT FOR SALE

3-10121

ZSP 160033

℗ 1975 CBS Inc.

Publisher:
Beaik
Publishing
(BMI)

SONNY JAMES
(THE SOUTHERN GENTLEMAN)
LITTLE BAND OF GOLD

-J. Gilreath- Taken From The Columbia Lp:
"A LITTLE BIT SOUTH OF SASKATOON/
LITTLE BAND OF GOLD"
KC 33428

COLUMBIA

® "Columbia," Marcas Reg.

STEREO
Intro. :12
2:30

Produced by
George Richey



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10121
ZSS 160034
℗ 1975 CBS Inc.
Publisher:
Beaik
Publishing
(BMI)

SONNY JAMES
(THE SOUTHERN GENTLEMAN)
LITTLE BAND OF GOLD

-J. Gilreath- Taken From The Columbia Lp:
"A LITTLE BIT SOUTH OF SASKATOON/
LITTLE BAND OF GOLD"
KC 33428

COLUMBIA

®"Columbia," Marcas Reg.



45 RPM
Radio
Station Copy
4-46003
JZSP 158793
℗ 1972 CBS, Inc.
Publisher:
Hill & Range
Songs, Inc.
(BMI)

NOT FOR SALE

MONO
Intro. :09
2:54

SONNY JAMES

IS IT WRONG (FOR LOVING YOU)

-W. McPherson-
Produced by George Richey

COLUMBIA

®"Columbia," Marcas Reg.



45 RPM
Radio
Station Copy
4-46003
JZSS 158794
℗ 1972 CBS, Inc.
Publisher:
Hill & Range
Songs, Inc.
(BMI)

NOT FOR SALE

STEREO
Intro. :09
2:54

SONNY JAMES

IS IT WRONG (FOR LOVING YOU)

-W. McPherson-
Produced by George Richey

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

℗ 1974 Capitol Records, Inc.

THINGS AREN'T FUNNY ANYMORE

(Merle Haggard)

NOT FOR SALE



Shade Tree Music, Inc. BMI

STEREO

Intro.—:10

2:41

P-3830
(S45-80974)

Produced by Ken Nelson

a-side
Med. SL.
Mule

MERLE HAGGARD

And The Strangers

Capitol®

MARCA REG.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

℗ 1974 Capitol Records, Inc.

HONKY TONK NIGHT TIME MAN

(Merle Haggard)

MARCA REG.

NOT FOR SALE



Shade Tree Music, Inc. BMI

STEREO

Intro.—:07

P-3830

(S45-90826)

2:38

Produced by Ken Nelson

MERLE HAGGARD

And The Strangers

Capitol®

COLUMBIA

® "Columbia," Marcas Reg.



45 RPM

DEMONSTRATION
NOT FOR SALE

3-10148

ZSP 160320

℗ 1975 CBS Inc.

Publisher:
Screen Gems-
Columbia
Music, Inc./
Songpainter
Music
(BMI)

MONO

Intro. :11

2:57

MAC DAVIS

BURNIN' THING

-M. Davis-

Arranged and Conducted by Nick DeCaro
Engineer: Bruce Botnick
Produced by Gary Klein

COLUMBIA

®"Columbia," Marcas Reg.



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10148
ZSS 160321
℗ 1975 CBS Inc.
Publisher:
Screen Gems-
Columbia
Music, Inc./
Songpainter
Music
(BMI)

STEREO
Intro. :11
2:57

MAC DAVIS
BURNIN' THING
-M. Davis-
Arranged and Conducted by Nick DeCaro
Engineer: Bruce Botnick
Produced by Gary Klein

WAYNE CARSON

RADIO STATION
COPY
NOT FOR SALE



MONO
ZS7 8581
JZS7 8581-1
Intro. :07
2:09
Publisher:
Combine
Music Corp.
(BMI)

MONUMENT

Produced by:
Tommy Cogbill

YOU'RE GONNA LOVE YOURSELF IN THE MORNING

- D. Fritts -
Arranged by Bill Justis
℗ 1973 Monument
Record Corp.

MONUMENT RECORD CORPORATION • DISTRIBUTED BY CBS RECORDS 51 W. 52ND ST., N.Y., N.Y.

WAYNE CARSON

RADIO STATION
COPY
NOT FOR SALE



MONUMENT

STEREO

ZS7 8581

JZS7 8581-3

Intro. :07

2:09

Publisher:
Combine
Music Corp.
(BMI)

Produced by:
Tommy Cogbill

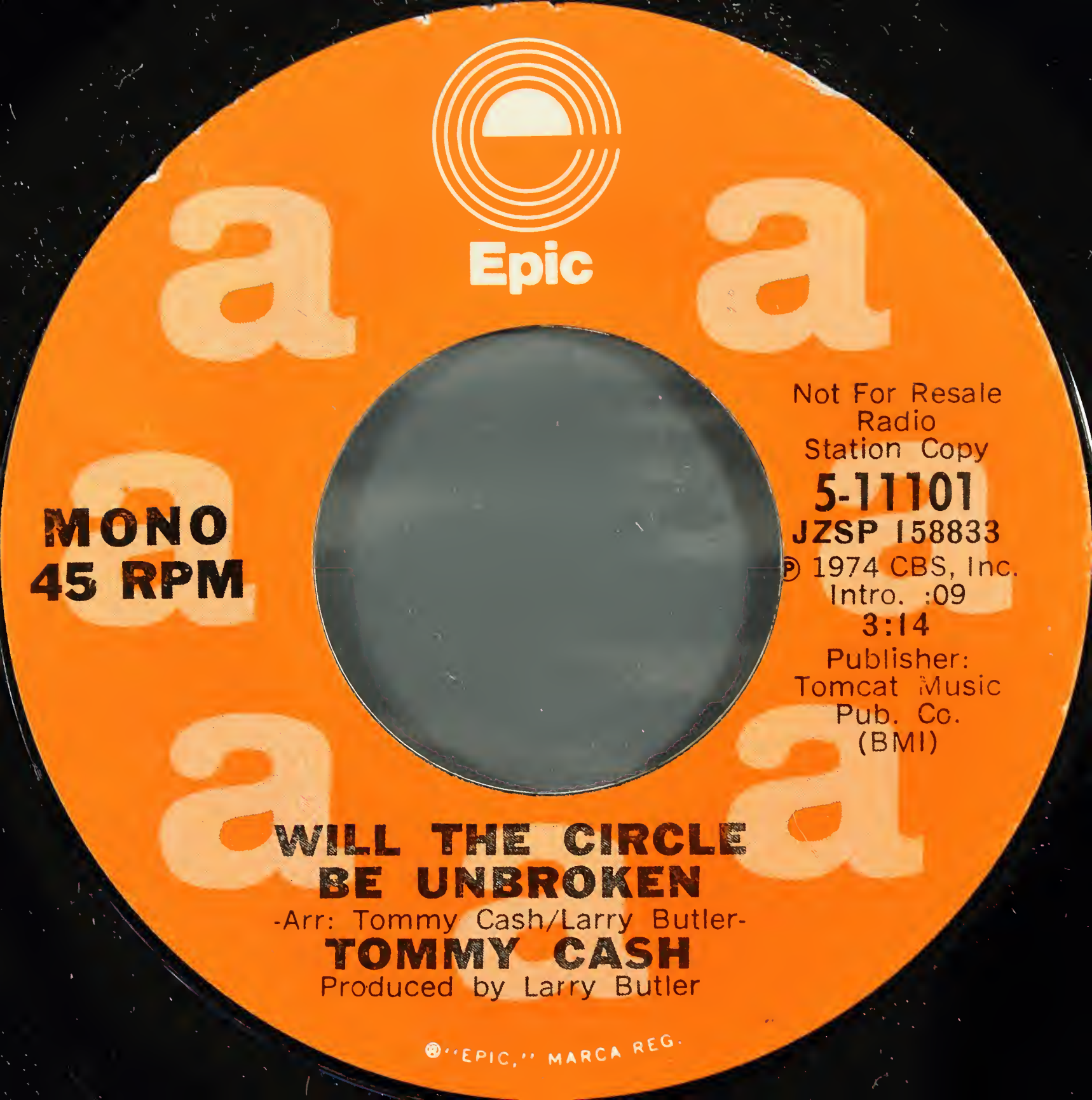
YOU'RE GONNA LOVE YOURSELF IN THE MORNING

- D. Fritts -

Arranged by Bill Justis

℗ 1973 Monument
Record Corp.

MONUMENT RECORD CORPORATION • DISTRIBUTED BY CBS RECORDS, 51 W. 52ND ST. N Y N Y


Epic
MONO
45 RPM
Not For Resale
Radio
Station Copy
5-11101
JZSP 158833
℗ 1974 CBS, Inc.
Intro. :09
3:14
Publisher:
Tomcat Music
Pub. Co.
(BMI)
WILL THE CIRCLE
BE UNBROKEN
-Arr: Tommy Cash/Larry Butler-
TOMMY CASH
Produced by Larry Butler
®"EPIC," MARCA REG.

Epic

STEREO
45 RPM



Not For Resale
Radio
Station Copy

5-11101

JZSS 158834

℗ 1974 CBS, Inc.

Intro. :09

3:14

Publisher:
Tomcat Music
Pub. Co.
(BMI)

WILL THE CIRCLE BE UNBROKEN

-Arr: Tommy Cash/Larry Butler-

TOMMY CASH

Produced by Larry Butler

®"EPIC," MARCA REG.

UNITED ARTISTS RECORDS

MONO

PROMO

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DAVE DUDLEY

Produced by Jimmy Key & Jack Key

UA-XW773-Y

(UA-16964)

3:28

(Intro :06)

SEVENTEEN SEVENTY-SIX (1776)

(D. Dudley/R. Rogers)
Newkeys Music, Inc. BMI
Recorded at Jack Clement Recording Studio, Nashville, Tenn.

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UNITED ARTISTS RECORDS®

STEREO

PROMO

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DAVE DUDLEY

Produced by Jimmy Key & Jack Key



UA-XW773-Y

(UAST-16964)

3:28

(Intro :06)

SEVENTEEN SEVENTY-SIX (1776)

(D. Dudley/R. Rogers)
Newkeys Music, Inc. BMI
Recorded at Jack Clement Recording Studio, Nashville, Tenn.

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FARR®

RECORDS

PROMOTIONAL
NOT FOR SALE



FR-004
MONO
(FR-004-AM)
Time: 2:50
Produced by
Jimmy Bowen
Arranged by
Jimmy Bowen

Unart Music
Corporation
(BMI)

Engineered by
John Guess

"HOME MADE LOVE"
(Richard Mainegra)
TOM BRESH
℗1976 Farr Records

Manufactured and Distributed by Farr Music, Inc., Los Angeles, California, U.S.A.

FARR ®

RECORDS

PROMOTIONAL
NOT FOR SALE



FR-004
STEREO
(FR-004-AS)
Time: 2:50
Produced by
Jimmy Bowen
Arranged by
Jimmy Bowen

Unart Music
Corporation
(BMI)

Engineered by
John Guess

"HOME MADE LOVE"
(Richard Mainegra)
TOM BRESH
℗1976 Farr Records

Manufactured and Distributed by Farr Music, Inc., Los Angeles, California, U.S.A.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY



JOHNNY MATHIS

MONO VERSION

4-45559

JZSP 155655

℗ 1972 Jon Mat Records, Inc.

Intro. :27

2:55

Publisher: Hill & Range Songs, Inc. (BMI)

IF WE ONLY HAVE LOVE

- M. Shuman - E. Blau - J. Brel -

Arranged andd Conducted by Al Capps

Produced by Jerry Fuller For Moonchild Productions For Jon Mat Records, Inc.

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COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
JOHNNY MATHIS
STEREO VERSION
4-45559
JZSS 155656
℗ 1972 Jon Mat Records, Inc.
Intro. :27
2:55
Publisher:
Hill & Range Songs, Inc. (BMI)
IF WE ONLY HAVE LOVE
- M. Shuman - E. Blau - J. Brel -
Arranged andd Conducted by Al Capps
Produced by Jerry Fuller For
Moonchild Productions For
Jon Mat Records, Inc.
STEREO
℗ COLUMBIA MARCAS REG. PRINTED IN U.S.A.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

mercury

Promotion Copy
Not For Sale



Window Music
Publishing
Company Inc.
(BMI)

From MERCURY'S
Album 1-40
COUNTRY
SRM-1-710

73618
2-50257
Time: 2:30
PRODUCED BY
STAN KESLER

ARRANGED BY
CAM MULLINS

★ HE CAN'T FILL MY SHOES ★

(L. Kingston - F. Dycus)

JERRY LEE LEWIS

©1974 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

mercury

Promotion Copy
Not For Sale



73618
2-50241
Time: 3:15
PRODUCED BY
STAN KESLER

ARRANGED BY
CAM MULLINS

Jerry Lee
Lewis Music
(BMI)

From MERCURY'S
Album 1-40
COUNTRY
SRM-1-710

TOMORROW'S TAKING BABY AWAY

(B. E. Taylor)

JERRY LEE LEWIS

℗1974 Phonogram Inc.

MANUFACTURED BY PHONOGRAM, INC., A POLYGRAM COMPANY. DISTRIBUTED BY PHONODISC, INC.

mercury

Promotion Copy
Not For Sale

℗

Tree Publ.
Co. Inc.
(BMI)



STEREO
DJ-544
(55021)
2-53224
Time: 2:28

Produced by
Jerry Kennedy
String &
Flute
Arrangement by
D. Bergen
White

★COME ON IN★

From Mercury's Album SRM-1-5004 "Country Memories"
(Bobby Braddock)

JERRY LEE LEWIS

℗1977 Phonogram Inc.


MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.
mercury
Promotion Copy
Not For Sale
STEREO
73822
2-52408
Time: 3:16
Jack & Bill
Music Company
(A Division of
T.B. Harms
Music Company)
(ASCAP)
PRODUCED BY
JERRY
KENNEDY
String
Arrangements by
Cam Mullins
LET'S PUT IT BACK TOGETHER AGAIN
(J. Foster - B. Rice)
JERRY LEE LEWIS
©1976 Phonogram Inc.


MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.
mercury
Promotion Copy
Not For Sale
STEREO
73822
2-52406
Time: 2:50
Intro :07
PRODUCED BY
JERRY
KENNEDY
Jack & Bill
Music Company
(A Division of
T.B. Harms
Music Company
(ASCAP)
String and Horn
Arrangements by
Cam Mullins
JERRY LEE'S ROCK & ROLL REVIVAL SHOW
(J. Foster - B. Rice)
JERRY LEE LEWIS
℗1976 Phonogram Inc.


MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.
mercury
Promotional Copy
Not For Sale
STEREO
73661
2-51480
Time: 2:28
Hallnote Music
(BMI)
℗1975
Phonogram Inc.
PRODUCED BY
JERRY
KENNEDY
I CAN STILL HEAR
THE MUSIC IN THE RESTROOM
(T. T. Hall)
JERRY LEE LEWIS

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

mercury

Promotional Copy
Not For Sale

STEREO
73661
2-51484
Time: 2:51

Hill and Range
Songs Inc.
(BMI)

℗1975
Phonogram Inc.

PRODUCED BY
JERRY
KENNEDY

(REMEMBER ME) I'M THE ONE WHO LOVES YOU

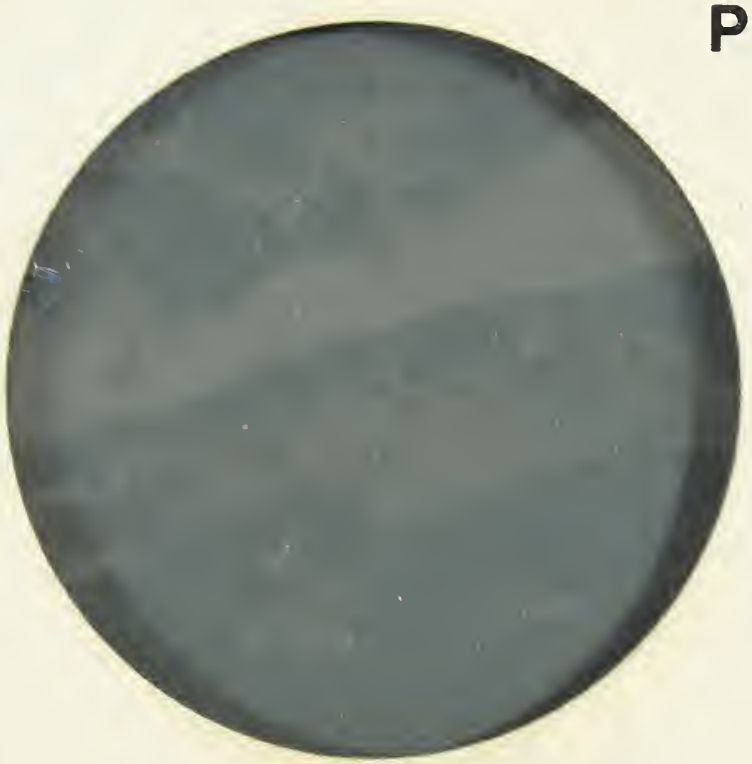
(S. Hamblen)

JERRY LEE LEWIS

"MOTHER'S DAY"
(Elaine B. Grannum)

PLUG SIDE

(Intro., 0:10)



STA-0211
SS-01454-PL
Kelly Dee
Music Publ.,
Inc., BMI
Time: 2:07
April, 1974

MIKE DOUGLAS

Arrangers: Frank Hunter-Rhythm;
Richard Rome-Horns, Strings
Produced By: Mike Douglas Ent., Inc.
& Philly Production Inc.
℗ 1974 Stax Records, Inc.

Stax Records Inc., 98 North Avalon, Memphis, USA

"BIRTHDAY SONG"

(Don McLean)





(No Intro)

STA-0211

SS-01455-PL
Yahweh Tunes
Inc., BMI
Time: 2:15
April, 1974

MIKE DOUGLAS

Arrangers: Frank Hunter-Rhythm;
Richard Rome-Horns, Strings
Produced By: Mike Douglas Ent., Inc.
& Philly Production Inc.
℗ 1974 Stax Records, Inc.

Stax Records Inc., 98 North Avalon, Memphis, USA

THE KIDS NEXT DOOR

Inky Dinky Spider

4 CORNERS OF THE WORLD

FC 4-129

Ashland Mus.
Corp. BMI
RADIO STATION
COPY

2:22



THE SPIDER SONG

(Inky Dinky Spider)

(Murray Wecht)

Prod. by Murray Wecht
& Pierre Maheu

K-9165

4 CORNERS OF THE WORLD RECORDS, A DIVISION OF KAPP RECORDS INC

THE KIDS NEXT DOOR

4 CORNERS OF THE WORLD



FC 4-129

Ashland Mus. Corp. BMI

RADIO STATION COPY

2:40

GOODBYE, DON'T CRY

(Fare Thee Well)

(Wecht-Calvert)

Prod. by Murray Wecht

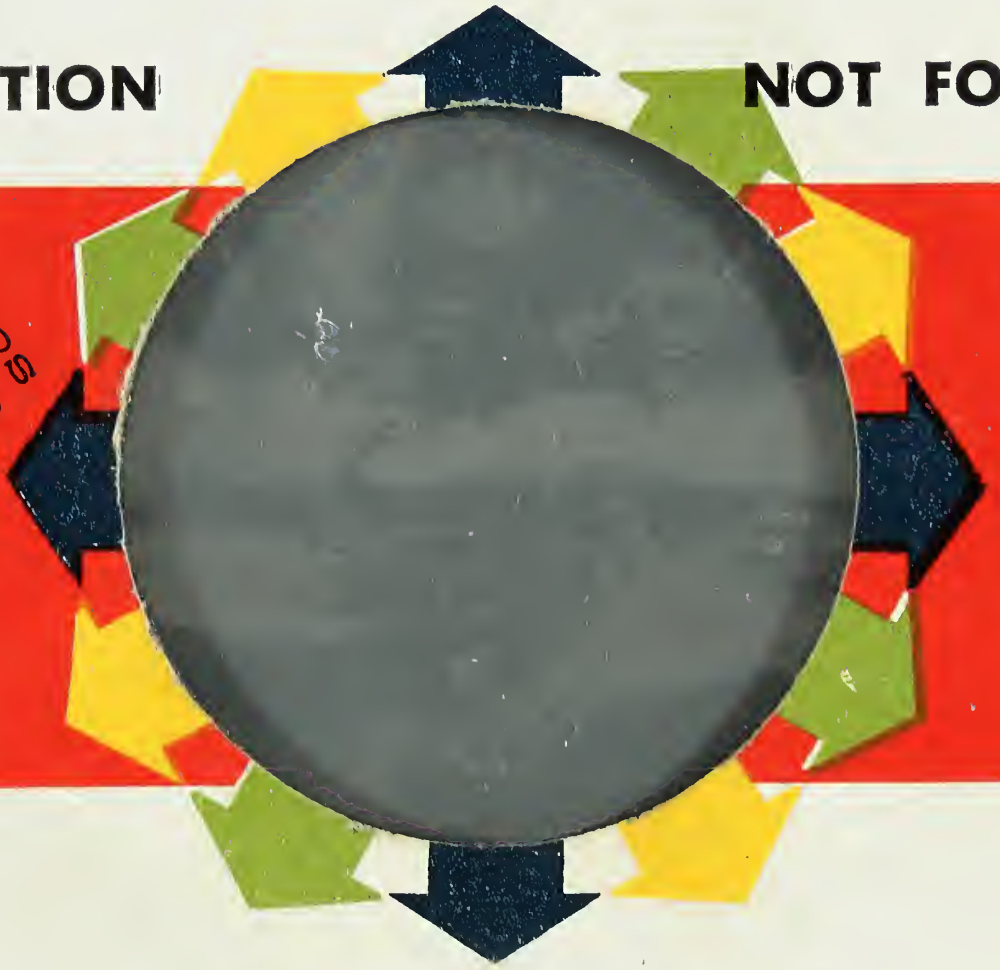
K-9166

4 CORNERS OF THE WORLD RECORDS, A DIVISION OF KAPP RECORDS, INC.

WHAT NOW MY LOVE

(Becaud-Sigman)

PROMOTION NOT FOR SALE



WARNER BROS. RECORDS

M. Witmark & Sons
ASCAP

2:21

5264
(E12426)

GEORGE GREELEY

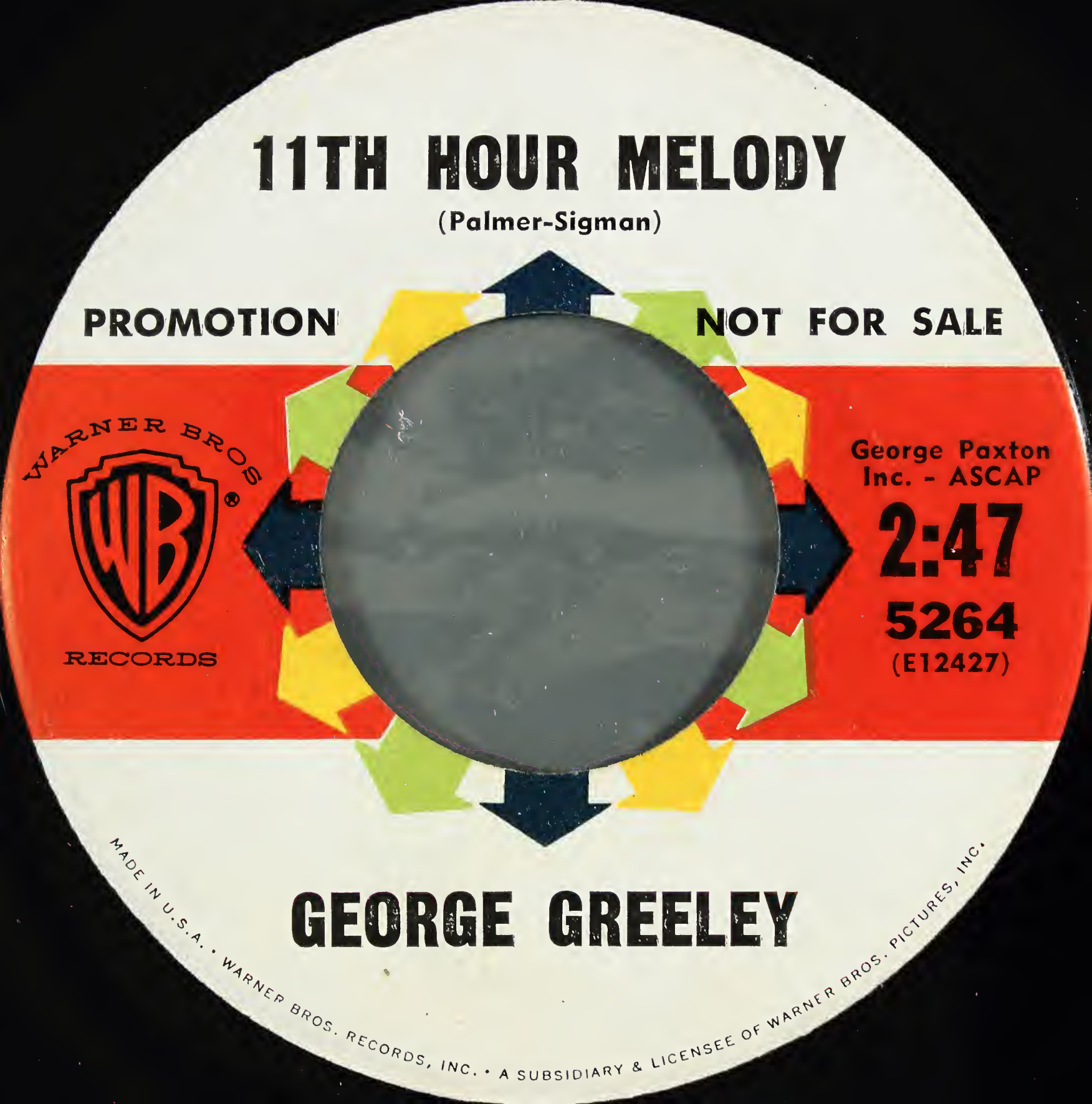
MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

11TH HOUR MELODY

(Palmer-Sigman)

PROMOTION

NOT FOR SALE



WARNER BROS. RECORDS

George Paxton
Inc. - ASCAP

2:47

5264

(E12427)

GEORGE GREELEY

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COLUMBIA

® Columbia Marcas Reg.



MONO
Intro. :05
2:15

45 RPM
Radio
Station Copy
4-46040
JZSP 159256
℗ 1974 CBS, Inc.
Publisher:
Roadmaster
Music Corp.
(BMI)

NOT FOR SALE

FREDDY WELLER
SEXY LADY

-F. Weller-

Produced by Billy Sherrill

COLUMBIA

® "Columbia" Marcas Reg.

STEREO
Intro. :05
2:15



45 RPM
Radio
Station Copy
4-46040
JZSS 159257
℗ 1974 CBS, Inc.
Publisher:
Roadmaster
Music Corp.
(BMI)

NOT FOR SALE

FREDDY WELLER
SEXY LADY

-F. Weller-

Produced by Billy Sherrill


Flying Dutchman
Promotional Copy
Not for Sale
Bob Thiele Music, Ltd. ASCAP
Time: 2:26
FROM LP FD 10152 "THOSE WERE THE DAYS"
FD 26018
64287
ARR. & COND. BY GLENN OSSER
PROD. BY BOB THIELE
THE RANGERS WALTZ
(Arr. by: Glenn Osser & George Douglas)
BOB THIELE
and His New Happy Times Orchestra
A PRODUCT OF FLYING DUTCHMAN PRODUCTIONS, LTD. • 1841 BROADWAY • NEW YORK 10023 • MADE IN USA


Flying Dutchman
Promotional Copy
Not for Sale
New Tandem Music
ASCAP
Time: 2:22
FROM LP
FD 10152
"THOSE WERE THE DAYS"
FD 26018
64289
ARR. & COND. BY
GLENN OSSER
PROD. BY
BOB THIELE
THOSE WERE THE DAYS
(Charles Strouse-Lee Adams)
BOB THIELE and His New Happy Times Orchestra
vocal by The Rhythm Girls
A PRODUCT OF FLYING DUTCHMAN PRODUCTIONS, LTD. • 1841 BROADWAY • NEW YORK 10023 • MADE IN USA

®

reprise

PROMOTION

NOT FOR SALE



LOU MONTE

Produced & Arranged by
Joe Sherman

0284
(GX 5012)

HELLO, DOLLY!

(Italian Style)

(Jerry Herman)

E.H. Morris & Co. Inc.
ASCAP - 2:18

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

®

reprise

PROMOTION

NOT FOR SALE



LOU MONTE

Produced & Arranged by
Joe Sherman

0284
(GX 5013)

JUNGLE LOUIE

(The Italian Tarzan)

(Allen-Merrell-Scaglione)

Romance Music, Inc.
BMI - 2:30

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Leo Feist, Inc.
& Warock Music
ASCAP
1:28

K13565
(100,647)

FIVE FOOT TWO, EYES OF BLUE

(Has Anybody Seen My Girl?)
(Henderson-Lewis-Young)

BILLY MURE'S HAPPY GUITARS

Arr. And Cond. By Billy Mure

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Bourne Co. &
Donaldson Publ.
ASCAP
1:50

K13565
(100,652)

YES SIR, THAT'S MY BABY

(Donaldson-Kahn)

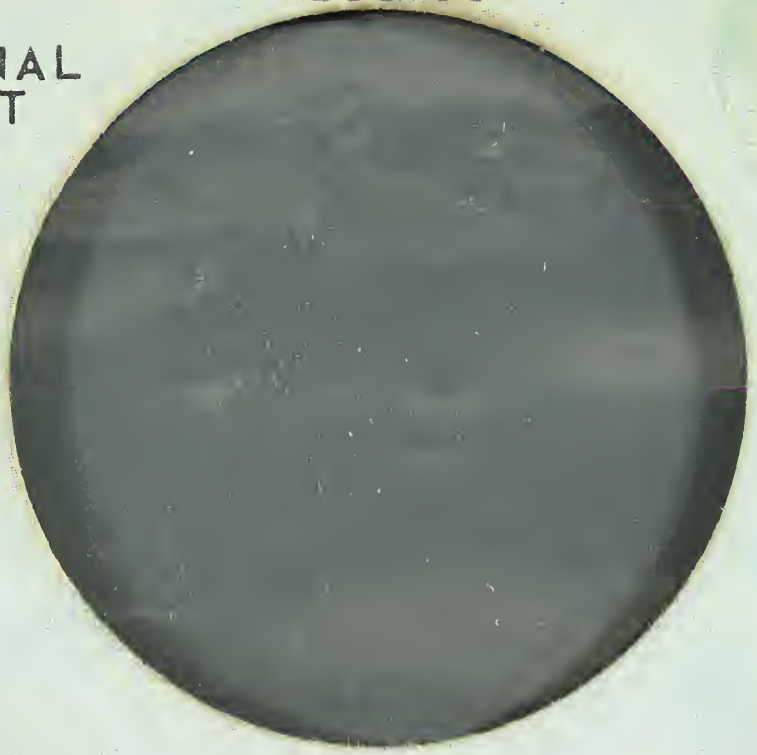
BILLY MURE'S HAPPY GUITARS

Arr. And Cond. By Billy Mure

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

20TH CENTURY RECORDS

PROMOTIONAL
COPY NOT
FOR SALE



Colgems Music
Corp. (ASCAP)
Intro Time: 0:06
Total Time: 2:52

From the 20th
Century Album
HOLLYWOOD
TOWN T-437

STEREO
TC-2093
(M-2093-AS)

Produced by
Roger Gordon

Strings
Arranged by
Nick DeCaro

HOLLYWOOD TOWN

(Harriet Schock)

HARRIET SCHOCK

℗1974 20th Century
Records

20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

GNP CRESCENDO

FLY ME

(R. Lockhart - R. Druz)



2:35
Intro: :05
Knollwood Music Corp. & Juniper Music, Inc. - ASCAP

Promotional

STEREO
(Playable Mono)
GNP 450
(N-3972)

Not For Sale

KAREN

Produced by:
Ron Lockhart for
Juniper Music, Inc.

GENE NORMAN Presents — HOLLYWOOD, CALIFORNIA, U.S.A.

UNITED ARTISTS®

UA 545
Time: 2:14
ZTSP 81897



Shapiro-Bernstein
ASCAP

NOT FOR SALE

AL CAIOLA
GUITAR BOOGIE
(A. Smith)

UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


UNITED ARTISTS
UA 545
Time: 1:50
ZTSP 81896
Peer Int. Corp.
BMI
NOT FOR SALE
AL CAIOLA
KALINKA
(Salvet-Popp-Datia)
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


ALITHIA
Truth in Music
Promotional
Copy
Not For Sale
AR-6057-AM
Warner Bros.
Music
A.S.C.A.P.
2:39
45 RPM
MONO
Produced by
Lou Toby -
Pete Kraljevich
CHEATIN' ON ME
(L. Pollack - J. Yellen)
GUY PASTOR and the
PASTORS
℗ 1973 Alithia Records, Ltd.
MFG. BY ALITHIA RECORDS LTD., N. BERGEN, N.J.

HE'LL BE LOVIN' HER

(Connie Cato)

STEREO

4035

(S45-81283)



Central Songs
BMI

Intro.-:10

2:37

Produced by
Audie
Ashworth

CONNIE CATO

℗1975 Capitol Records, Inc.

Capitol®

20TH CENTURY RECORDS

PROMOTIONAL
COPY NOT
FOR SALE



Hit Brigade
Music Corp.
(BMI)
Intro Time: 0:10
Total Time: 2:40

STEREO
TC-2180
(M-2180-AS)

Produced by
Bob Buelow
for Hit Brigade
Music Corp.

DOWNTOWN LADY

(Bob Buelow)

BOB BUELOW

©1975 20th Century
Records

20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

20TH CENTURY RECORDS

PROMOTIONAL
COPY NOT
FOR SALE



MONO
TC-2180
(M-2180-AM)

Hit Brigade
Music Corp.
(BMI)
Intro Time: 0:10
Total Time: 2:40

Produced by
Bob Buelow
for Hit Brigade
Music Corp.

DOWNTOWN LADY

(Bob Buelow)

BOB BUELOW

©1975 20th Century
Records

20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

Mercury®
RECORDS

PROMOTIONAL COPY

NOT FOR SALE

DJ-97
(72809)
1-42471
Al Gallico
Music
Corporation
(BMI) 2:34



From
MERCURY'S
Album,
AND WE
GOT LOVE
SR-61160

MONO VERSION

ZABADAK

(H. Blaikley)

HORST JANKOWSKI

Mercury®
RECORDS

PROMOTIONAL COPY

NOT FOR SALE

DJ-97
(72809)
2-42471
Al Gallico
Music
Corporation
(BMI) 2:34



From
MERCURY'S
Album,
AND WE
GOT LOVE
SR-61160

STEREO VERSION

ZABADAK

(H. Blaikley)

HORST JANKOWSKI

PROMOTION COPY — NOT FOR SALE

CONEY ISLAND

(Julius Wechter)

(From the A&M Album "Coney Island" SP-4521)

up
Inst.

STEREO

Almo Music Corp.
(ASCAP)
(11770-S)



1688-S

Time: 2:13

HERB ALPERT & THE T.J.B.

Produced and Arranged by HERB ALPERT

℗ 1975 A&M Records, Inc.

A&M RECORDS

PROMOTION COPY — NOT FOR SALE

RATATOUILLE
(Rata Too ee)

(Coisa No. 1)

(Moacyr Santos - Clovis Mello)

(From the A&M Album "Coney Island" SP-4521)

med. Inst.

STEREO

Almo Music Corp.
(ASCAP)
(11771-S)



1688-S

Time: 3:07

HERB ALPERT & THE T.J.B.

Produced and Arranged by HERB ALPERT

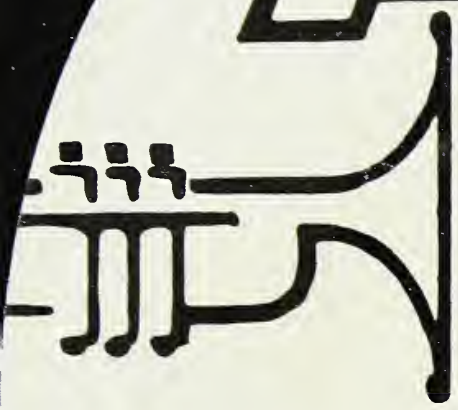
℗ 1975 A&M Records, Inc.

A&M RECORDS

45 RPM

ATCO

RECORDS



VOCAL
72-C-24426 SP
Arranged by
Thom Bell
Engineer:
Bill Radice
MONO

45-6894
Pub., Leeds
Music Corp.;
ASCAP
Time: 2:51
℗1972 Atlantic

A SUNDAY KIND OF LOVE

(B. Belle-L. Prima-A. Leonard-S. Rhodes)

LENNY WELCH

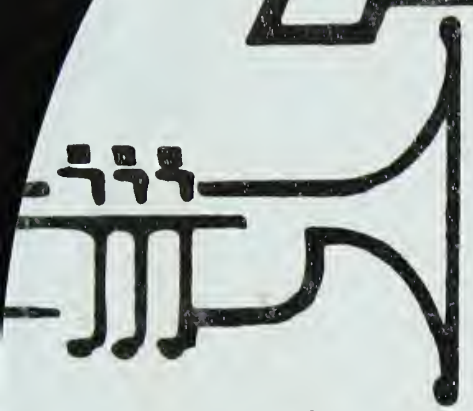
Produced by Hank Medress
and Dave Appell &
The Tokens

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

45 RPM

ATCO

RECORDS



45-6894
Pub., Leeds
Music Corp.;
ASCAP
Time: 2:51
℗1972 Atlantic

VOCAL
ST-72-C-24426 SP
Arranged by
Thom Bell
Engineer:
Bill Radice
STEREO

A SUNDAY KIND OF LOVE

(B. Belle-L. Prima-A. Leonard-S. Rhodes)

LENNY WELCH

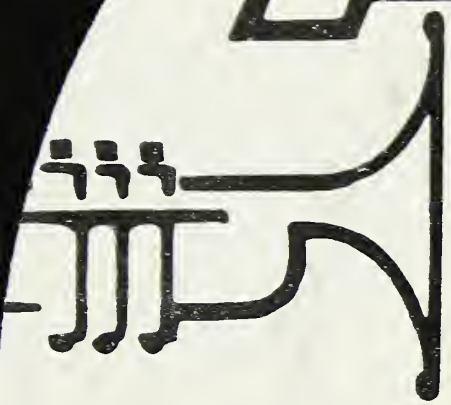
Produced by Hank Medress
and Dave Appell &
The Tokens

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

45 RPM

ATCO

RECORDS





45-6915

Pub., Noma Music, Inc., Trio Music Co., Inc. Quintet Music, Inc., Freddy Bienstock Music Co., BMI

Time: 3:06

VOCAL

73-C-25795 SP

Strings & Horns Arranged by Thom Bell

MONO

GOODNIGHT MY LOVE

(George Motola, John S. Marascalco)

LENNY WELCH

Produced by Hank Medress & Dave Appell

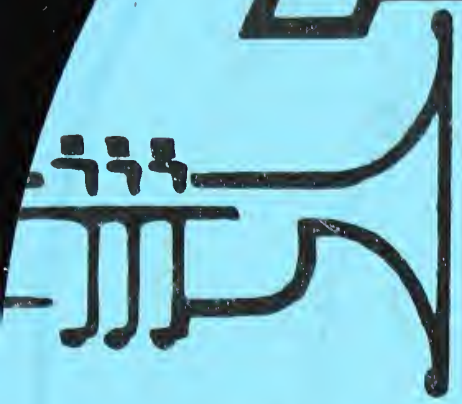
℗ Atlantic 1973

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

45 RPM

ATCO

RECORDS



VOCAL
ST-73-C-25795 SP
Strings & Horns
Arranged by
Thom Bell
STEREO

45-6915
Pub., Noma Music, Inc., Trio Music Co., Inc. Quintet Music, Inc., Freddy Bienstock Music Co., BMI
Time: 3:06

GOODNIGHT MY LOVE

(George Motola, John S. Marascalco)

LENNY WELCH

Produced by Hank Medress & Dave Appell

℗ Atlantic 1973

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE



M 14800
(74 N 6523)
Time 3:15
STEREO

℗ 1974 MGM
RECORDS, INC.

From MGM
Album—M3G4977
"TOMPALL"

Evil Eye
Music, Inc.
BMI
Produced By:
Tompall Glaser
& Shel Silverstein
For Tompall
Productions

MENDOCINO

(Shel Silverstein)

TOMPALL

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE

Evil Eye
Music, Inc.
BMI
Produced By:
Tompall Glaser
& Shel Silverstein
For Tompall
Productions



M 14800
(74 N 6533)
Time 2:21
STEREO
℗ 1974 MGM
RECORDS, INC.
From MGM
Album—M3G4977
"TOMPALL"

PUT ANOTHER LOG ON THE FIRE
(Male Chauvinist National Anthem)

(Shel Silverstein)

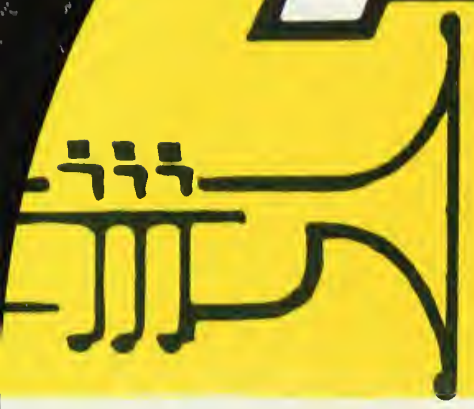
TOMPALL

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

45 RPM

ATCO

RECORDS



VOCAL
ST-74C-28341-PL
STEREO

45-6958
Pub., VanLee Music Corp., ASCAP,
Emily Music Corp., ASCAP
Time: 2:55

GOODBYE MARIA
(P. J. Vance & L. Pockriss)

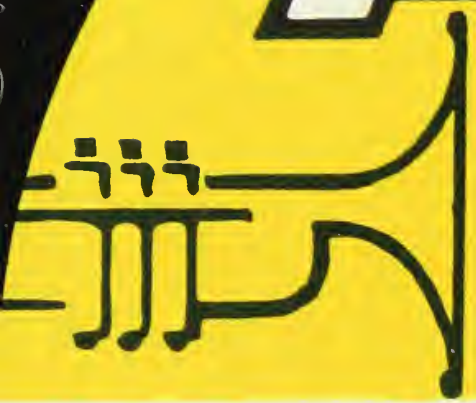
CLINT HOLMES
A Vance/Pockriss Production
Arranged & Conducted by Al Capps
℗ 1974 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

45 RPM

ATCO

RECORDS



VOCAL
ST-74C-28342-PL
STEREO

45-6958
Pub., VanLee Music Corp., ASCAP, Emily Music Corp., ASCAP
Time: 3:11

HANG IN THERE JOSIE

(P. J. Vance & L. Pockriss)

CLINT HOLMES

A Vance/Pockriss Production
Arranged & Conducted by Al Capps
℗ 1974 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


DIAMOND
RECORDS INC
ALPHA
D-128
Panther Mus. Corp.
(ASCAP) 2:32
AN
IVER
PROD.
(D-128A)
★
PLUG SIDE
NOT FOR SALE
BLOW UP THE FERRY
(Lee Morris)
THE ANDERSON TRIO
DIAMOND RECORDS INC 1650 BROADWAY NYC, NY


DIAMOND
RECORDS INC
D-128
Southern Music
Pub. Co., Inc.
(ASCAP) 1:42
PROMOTION COPY
AN
IVER
PROD.
(D-128B)
NOT FOR SALE
IT WAS GREAT WHILE IT LASTED
(Sunny Skylar)
THE ANDERSON TRIO
DIAMOND RECORDS INC 1650 BROADWAY NYC, NY

Capitol

REG. U. S. PAT. OFF.

PROMOTIONAL RECORD



Maraville Music Corp.
ASCAP-2:29
F4134

Produced By:
DAVE
CAVANAUGH

Instrumental
(45-E30862)

TO LOVE AND BE LOVED

(Sammy Cahn-James Van Heusen)
Feat. in the Capitol Album of the Orig.
Film Score from the Sol. C. Siegel Prod.
"Some Came Running"

ELMER BERNSTEIN

And His Orchestra

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Capitol

REG. U. S. PAT. OFF.

PROMOTIONAL RECORD



Sands Music Corp.
ASCAP-1:29
F4134

Produced By:
DAVE
CAVANAUGH

Instrumental
(45-E30863)

LIVE IT UP

(Elmer Bernstein)
Feat. in the Capitol Album of the Orig.
Film Score from the Sol. C. Siegel Prod.
"Some Came Running"

ELMER BERNSTEIN

And His Orchestra

MANUFACTURED FOR ESSEX PRODUCTIONS, INC. • U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE

PHILIPS

40192
PHW1-31003

Progressive
Music
Publishing
Co., Inc.
(BMI) 2:34

Vocal

HALLELUJAH, I LOVE HER SO

(Ray Charles)

THE DOUBLE SIX

Orchestra Conducted by Jerome Richardson - Arranged by Billy Byers

PHILIPS RECORDS - VENDOR: MERCURY RECORD CORPORATION

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE

PHILIPS

40192
PHW1-31277

Progressive
Music
Publishing
Co., Inc.
(BMI) 2:34

Vocal

ONE MINT JULEP

(Rudolph Toombs)

THE DOUBLE SIX

Orchestra Conducted by Jerome Richardson - Arranged by Billy Byers

PHILIPS RECORDS - VENDOR: MERCURY RECORD CORPORATION

MELODYLAND™



MONO
M 6003F A

PRODUCED BY
JERRY STYNER
& HARLEY
HATCHER FOR
MIKE CURB
PRODUCTIONS

Brother Karl's
Music/Mandina
Music, Inc.
(BMI)
63050-M
Time: 3:09

PROMOTIONAL
NOT FOR SALE

Arranged by
Jerry Styner

"IS THIS ALL THERE IS TO A HONKY TONK?"

(B. Duncan, D. Lee)

JERRY NAYLOR

©1974 Motown Record Corporation

Trademark Motown Record Corporation

MELODYLAND™

STEREO
M 6003F A

Brother Karl's
Music/Mandina
Music, Inc.
(BMI)
63050-S
Time: 3:09

PROMOTIONAL
NOT FOR SALE

PRODUCED BY
JERRY STYNER
& HARLEY
HATCHER FOR
MIKE CURB
PRODUCTIONS

Arranged by
Jerry Styner

"IS THIS ALL THERE IS TO A HONKY TONK?"

(B. Duncan, D. Lee)

JERRY NAYLOR

℗1974 Motown Record Corporation

Trademark Motown Record Corporation



Silver Blue Music, Ltd.
(ASCAP)
Time: 3:55

SP 186
(78 NP 3790)
Intl.# 2066 985
℗ 1978
POLYDOR
INCORPORATED

ALONE AT THE END OF THE RAINBOW

(Alan Bernstein/Ritchie Adams)

MIKE DOUGLAS

Produced by Joel Diamond for Silver Blue
Productions, Ltd.
Arranged by Ron Frangipane

Verve®

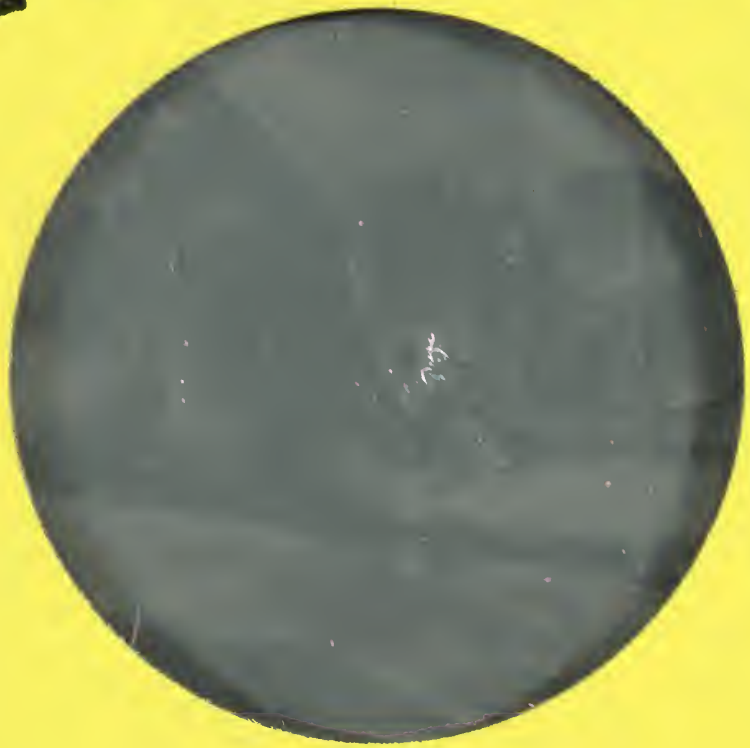
SPECIAL DISC JOCKEY RECORD

STAN GETZ

Arr. By
Claus Ogerman
Prod. By
Esmond Edwards

A TRIBUTE TO STAN

(Powell)



VK-10571
(103,875)

On Stage Publ.
(BMI)
2:53

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

COLUMBIA

RADIO STATION COPY



45 RPM

Publisher:
Bigareff Music.
Inc. BMI
Time: 2:15

4-42586
JRZSP 70207

THE TAVERN SONG

- new words and music: Homer Sunitch -
From the Columbia LP "The Brothers Four Song Book" CL 1697

THE BROTHERS FOUR

Prod. by Irv Townsend

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

RADIO STATION COPY



45 RPM

Publisher:
Hollis Music,
Inc. BMI
Time 3:30

4-42586
JRZSP 70894

25 MINUTES TO GO

S. Silverstein -

THE BROTHERS FOUR

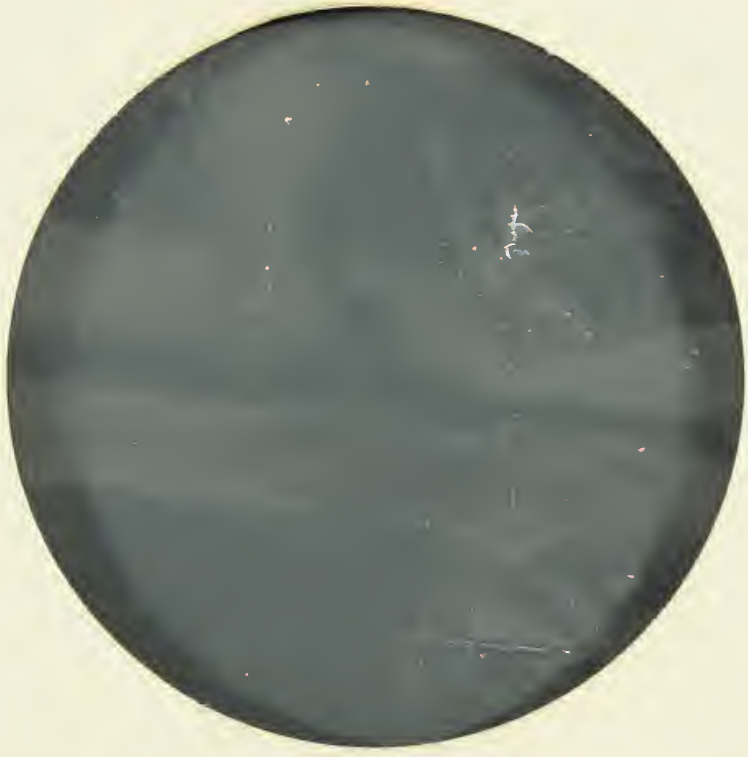
Prod. by Irv Townsend

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

®"Columbia," Marcas Reg.

MONO
Intro. :09
2:59



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10647
ZSP 163808
℗ 1977 CBS Inc.
Publisher:
Sanga Music,
Inc. (BMI)

SHYLO

GOTTA TRAVEL ON

-L. Ehrlich - D. Lazar - R. Gilbert - P. Clayton -
L. Hays - P. Seeger - F. Hellerman-
Produced by Larry Rogers

COLUMBIA

® "Columbia," Marcas Reg.

STEREO

Intro. :09

2:59



45 RPM

DEMONSTRATION

NOT FOR SALE

3-10647

ZSS 163809

℗ 1977 CBS Inc.

Publisher:
Sanga Music,
Inc. (BMI)

SHYLO

GOTTA TRAVEL ON

-L. Ehrlich - D. Lazar - R. Gilbert - P. Clayton -
L. Hays - P. Seeger - F. Hellerman-

Produced by Larry Rogers

Danny Davis and the Nashville Brass

VOCAL ACCOMPANIMENT BY THE NASHVILLE SOUNDS

RCA

STEREO
JB-10375
PB-10375

PB-10375-A

NOT FOR SALE

Big Bopper
Music Co. BMI

2:22

INTRO: .14
END: FADE

RUNNING BEAR

(J. P. Richardson)

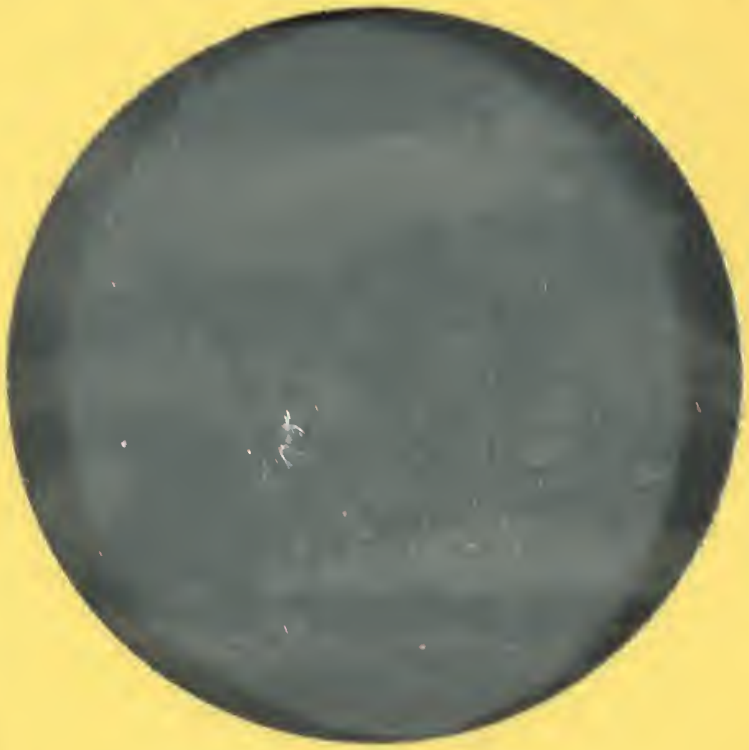
Arranged by Bill McElhiney
Produced by Bob Ferguson

TMK(S) ®Registered · Marca(s) Registrada(s)
RCA Corp. — Made in U.S.A. ® 1975 RCA Records

Danny Davis
and the
Nashville Brass

VOCAL ACCOMPANIMENT BY THE NASHVILLE SOUNDS

RCA



STEREO
JB-10375
PB-10375

PB-10375-B

NOT FOR SALE

Daydan Music Corp. ASCAP

2:06

INTRO: 07
END: COLD

NASHVILLE BRASS HOEDOWN

(Barbara Bernier & Bill McElhiney)

Arranged by Bill McElhiney
Produced by Bob Ferguson

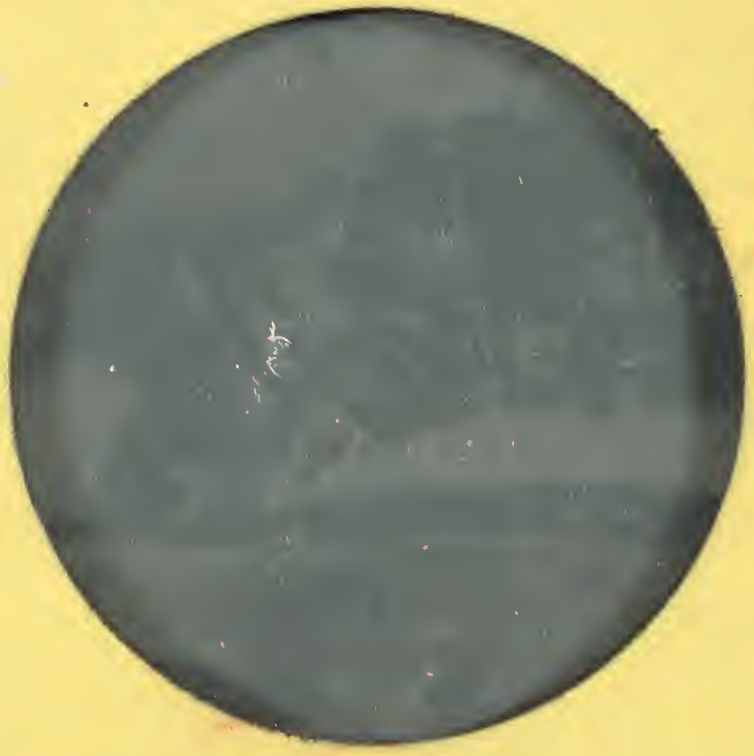
TMK(S) ®Registered · Marca(s) Registrada(s)
RCA Corp. — Made in U.S.A. ® 1975 RCA Records

RCA

DANNY DAVIS AND THE NASHVILLE BRASS

Arranged by Bill McElhiney

Producer: Bob Ferguson



MONO
DJH0-0019
(APB0-0019)
APA0-0019C
NOT FOR SALE

Leeds Music Corp., ASCAP
2:08
Intro :00
End: Fade

SUPERSTAR

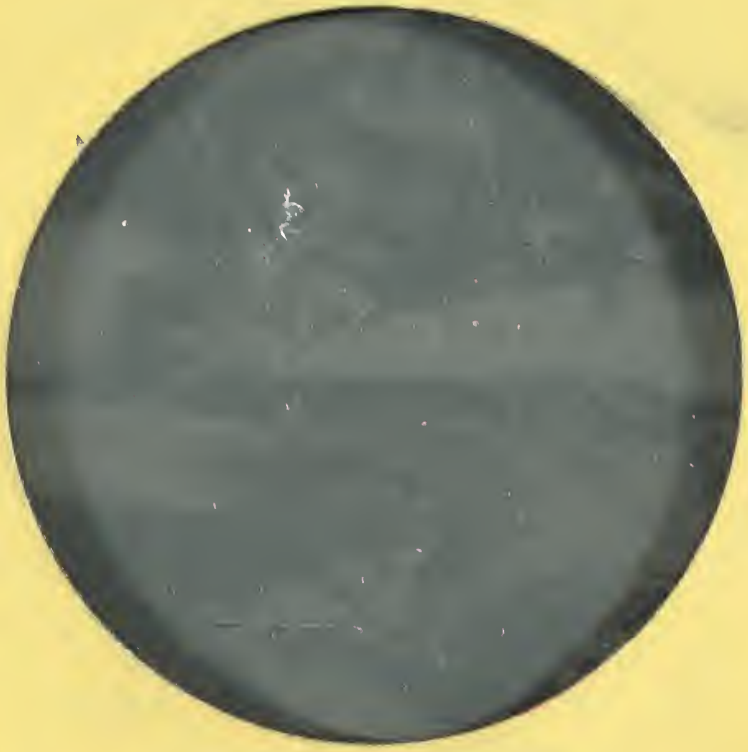
(from the Rock Opera "Jesus Christ, Superstar")
(Al Webber - T. Rice)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

DANNY DAVIS AND THE NASHVILLE BRASS
Arranged by Bill McElhiney

Producer: Bob Ferguson

RCA



STEREO
DJH0-0019
(APB0-0019)
APB0-0019A

NOT FOR SALE

Leeds Music Corp., ASCAP
2:08
Intro :00
End: Fade

SUPERSTAR
(from the Rock Opera "Jesus Christ, Superstar")
(Al Webber-T. Rice)

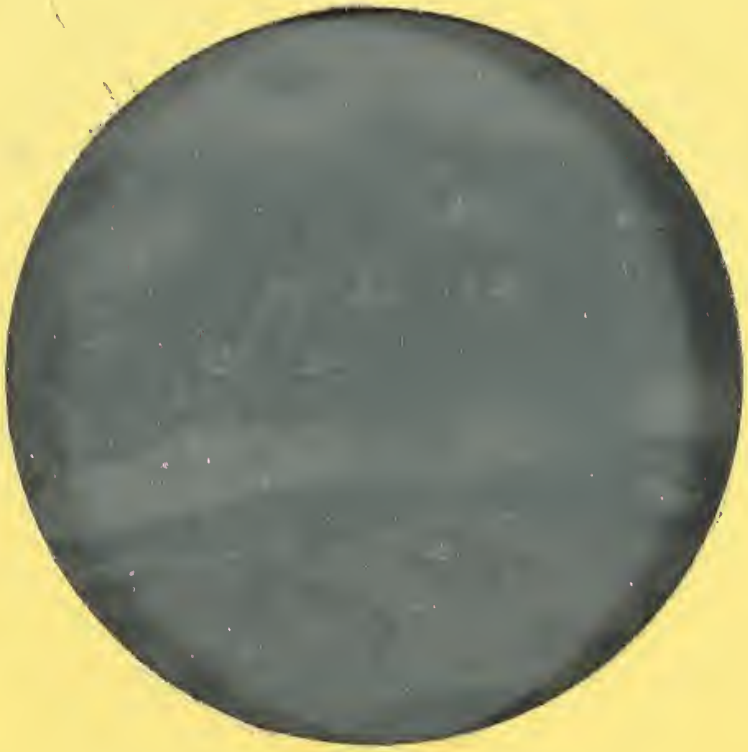
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

DANNY DAVIS AND THE NASHVILLE BRASS

Arranged by Bill McElhiney

Produced by Bob Ferguson

RCA



MONO
JA-10255
(PB-10255)
PA-10255-C

NOT FOR SALE

Unart Music Corp., BMI

2:06

Intro : 16
End: Cold

BRANNIGAN

(from the United Artists motion picture "Brannigan")
(Dominic Frontiere)

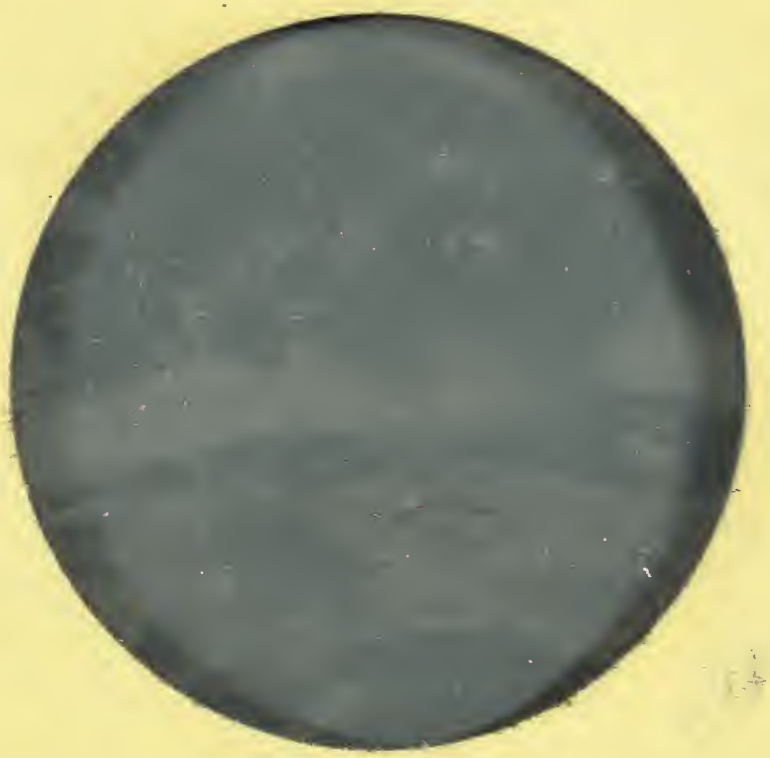
TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1975 RCA RECORDS

RCA

DANNY DAVIS AND THE NASHVILLE BRASS

Arranged by Bill McElhiney

Produced by Bob Ferguson



MONO
JA-10255
(PB-10255)
PA-10255-D

NOT FOR SALE

Famous Music Pub., ASCAP

1:55

Intro :Cold
End: Cold

PEPPY TIME TUNE

(from the Paramount motion picture "Once Is Not Enough")
(Henry Mancini)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗1975 RCA RECORDS

COTILLION

45 R.P.M.

MONO
PRODUCED BY
JACK WHITE
Arranged by
Greg Mathieson
MIXED BY
JUERGEN KOPPERS
Engineered by
Juergen Koppers
CO-40720-SP
Time: 3:55
VOCAL



46030
Pub., Slapshot
Music/Edition
Sunrise Publishing,
Inc., c/o Interworld
Music/Mighty
Mathieson Music/
Vinyl Music/
All Adm. by
Slapshot Music, BMI
℗ 1981
Cotillion Records
PROMOTION COPY
NOT FOR SALE

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY

JUST CAN'T WIN 'EM ALL

(Greg Mathieson, Trevor Veitch,
Bill Bowersock & Matt Vernon)

STEVIE WOODS

From Cotillion LP 5229 -
"TAKE ME TO YOUR HEAVEN"

COTILLION

45 R.P.M.

STEREO
PRODUCED BY
JACK WHITE
Arranged by
Greg Mathieson
MIXED BY
JUERGEN KOPPERS
Engineered by
Juergen Koppers
ST-CO-40720-SP
Time: 3:55
VOCAL



46030
Pub., Slapshot
Music/Edition
Sunrise Publishing,
Inc., c/o Interworld
Music/Mighty
Mathieson Music/
Vinyl Music/
All Adm. by
Slapshot Music, BMI
℗ 1981
Cotillion Records
PROMOTION COPY
NOT FOR SALE

JUST CAN'T WIN 'EM ALL

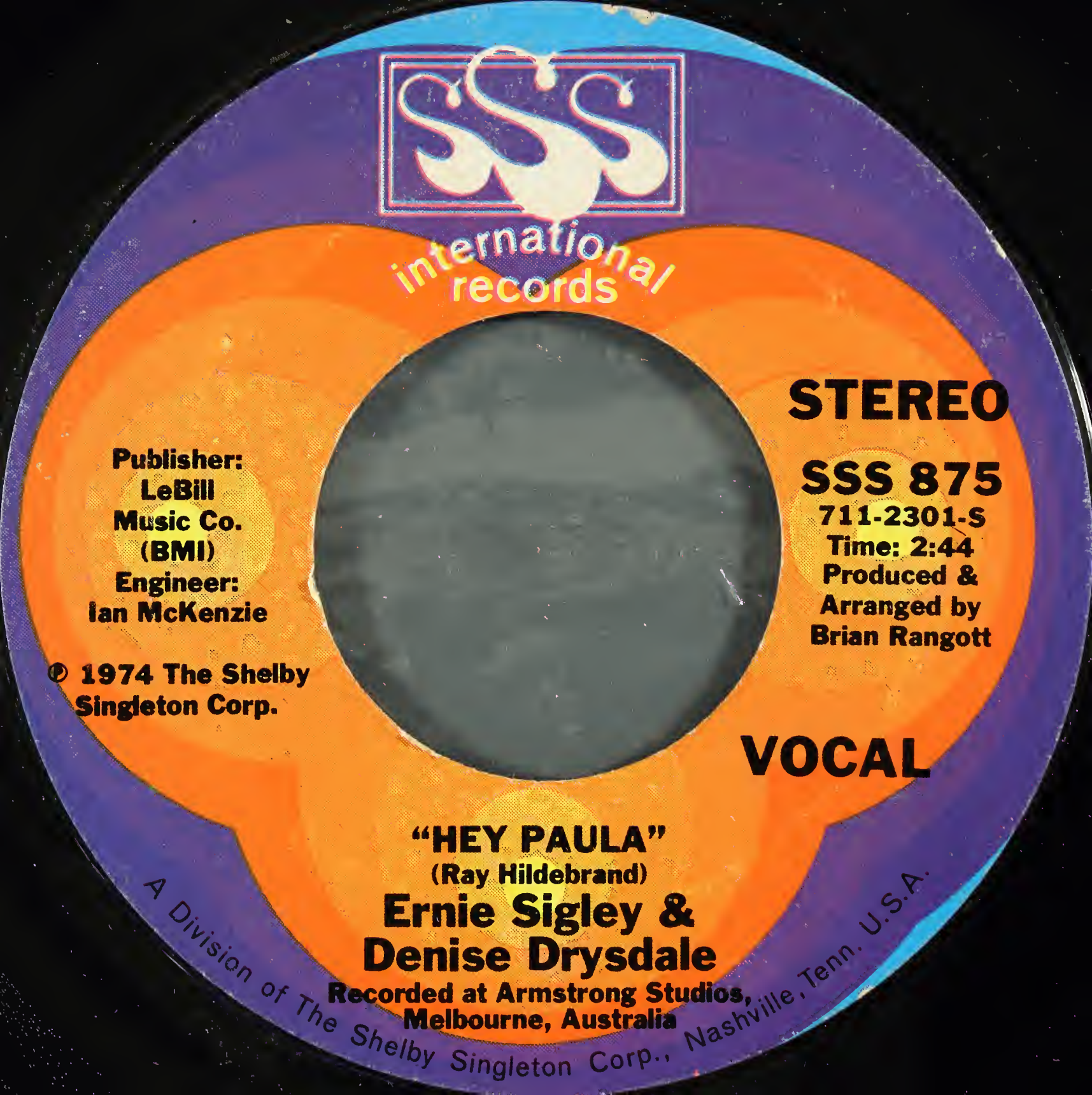
(Greg Mathieson, Trevor Veitch,
Bill Bowersock & Matt Vernon)

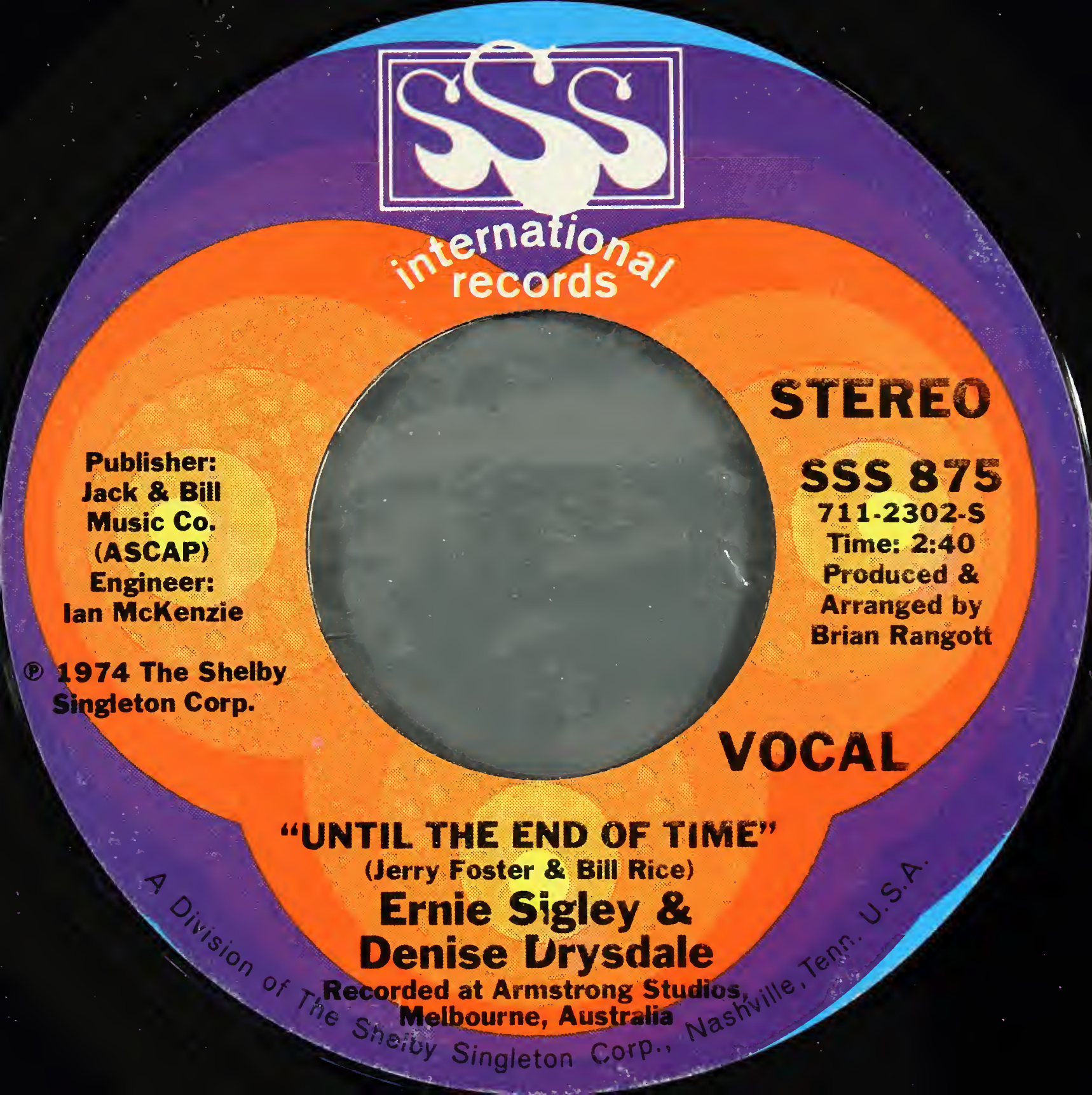
STEVIE WOODS

From Cotillion LP 5229 -
"TAKE ME TO YOUR HEAVEN"

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY


SSS
international
records
STEREO
SSS 875
711-2301-S
Time: 2:44
Produced &
Arranged by
Brian Rangott
Publisher:
LeBill
Music Co.
(BMI)
Engineer:
Ian McKenzie
℗ 1974 The Shelby
Singleton Corp.
VOCAL
"HEY PAULA"
(Ray Hildebrand)
Ernie Sigley &
Denise Drysdale
Recorded at Armstrong Studios,
Melbourne, Australia
A Division of The Shelby Singleton Corp., Nashville, Tenn. U.S.A.


SSS
international
records
STEREO
SSS 875
711-2302-S
Time: 2:40
Produced &
Arranged by
Brian Rangott
Publisher:
Jack & Bill
Music Co.
(ASCAP)
Engineer:
Ian McKenzie
℗ 1974 The Shelby
Singleton Corp.
VOCAL
"UNTIL THE END OF TIME"
(Jerry Foster & Bill Rice)
Ernie Sigley &
Denise Drysdale
Recorded at Armstrong Studios,
Melbourne, Australia
A Division of The Shelby Singleton Corp., Nashville, Tenn. U.S.A.

DOWN BY THE RIVERSIDE

(Qu'il Fait Bon Vivre)

(Delanoe-Aber-Marbot-Arr. by Broussolle)

Capitol RECORDS



Zodiac Music Corp. BMI

2:07

4342

(45-X43275)

PROMOTIONAL RECORD

LES COMPAGNONS DE LA CHANSON

Vocal Group

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. Capitol MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

MARGOTON

(Traditional)

Capitol RECORDS

Beechwood Mus. Corporation BMI

2:45

4342

(45-X43107)

PROMOTIONAL RECORD

LES COMPAGNONS DE LA CHANSON

Vocal Group

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T. M. Capitol MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

EPIC

Radio Station Copy

"Epic". Marca Reg. Made in U S A.

45 RPM

Publisher:
Frank Music
Corp. (ASCAP)
TIME: 1:45



5-9525
JZSP 57444

SEVENTY-SIX TROMBONES

-M. Willson- From the Epic album
"Big Brass Band" LN 3811

PAUL TAUBMAN

Prod. by E. Altschuler

EPIC

Radio Station Copy

® "Epic". Marca Reg. Made in U S A



45 RPM

Publisher:
Handy Bros.
Music Co., Inc.
(ASCAP)
TIME: 3:00

5-9525
JZSP 57445

ST. LOUIS BLUES MARCH

-W. C. Handy- From the Epic album
"Big Brass Band" LN 3811

PAUL TAUBMAN

Prod. by E. Altschuler

abc Dot Records

TM



Publisher:
Crazy Cajun
Music, (BMI)
(45-29378-S)

PROMOTIONAL
COPY NOT
FOR SALE

STEREO
DO-17713
Time: 2:35
(Intro. :03)
PRODUCED BY
HUEY P.
MEAUX
A & R, Uncle
Mickey Moody.
Recorded at
Sugar Hill
Studios,
Houston, Tx.

"IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)"

(Tommy McLain)

FREDDY FENDER

℗1977, ABC
Records, Inc.

ROBBIE'S SONG FOR JESUS

(Robbie MacNeill)

★

MONO



Capitol®

(from the LP "ANNIE" ST-11024)



Jolly Cheeks Music-BMI
Total—2:33

P-3352
(45-78612)

Produced and arranged by Brian Ahern

NOT FOR SALE

PROMOTIONAL RECORD

ANNE MURRAY

℗ 1972 Capitol Records (Canada) Ltd.
Capitol MARCA REG. • U.S. PAT. NO. 2,631,859
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ®

YOU CAN'T HAVE A HAND ON ME

(Billy Gale)

MONO



Capitol®

(from the LP "ANNIE" ST-11024)

Central Songs-BMI
Total—2:50

P-3352

(45-78267)

Produced and arranged by Brian Ahern

NOT FOR SALE

PROMOTIONAL RECORD

ANNE MURRAY

℗ 1972 Capitol Records (Canada) Ltd.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ® Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

CAPRICORN RECORDS®

PROMOTION COPY
NOT FOR SALE



MONO
CPS-0301
(CPS-0301-CM)
2:18

KENNY O'DELL

Produced by:
Kenny O'Dell
Mixer:
Ernie Winfrey
Strings by
Bergen White

LET'S SHAKE HANDS AND COME OUT LOVIN'

(Kenny O'Dell)
Hungry Mountain Music/BMI
℗ 1978 CAPRICORN
RECORDS, INC.

CAPRICORN RECORDS, INC. DISTRIBUTED BY PHONODISC, INC. / MADE IN U.S.A.

CAPRICORN RECORDS®

PROMOTION COPY
NOT FOR SALE



KENNY O'DELL

Produced by:
Kenny O'Dell

Mixer:
Ernie Winfrey

Strings by
Bergen White

STEREO
CPS-0301
(CPS-0301-AS)
2:18

LET'S SHAKE HANDS AND COME OUT LOVIN'

(Kenny O'Dell)
Hungry Mountain Music/BMI
℗ 1978 CAPRICORN
RECORDS, INC.

CAPRICORN RECORDS, INC. DISTRIBUTED BY PHONODISC, INC. / MADE IN U.S.A.

RCA

RONNIE MILSAP
Vocal accompaniment by
The Jordanaires
Produced by Tom Collins and
Jack D. Johnson for Gemini
Productions



MONO
DJA0-0097
(APB0-0097)
APA0-0097-C

NOT FOR SALE

Chess Music, Inc., ASCAP
2:57
Intro :10
End: Cold

THAT GIRL WHO WAITS ON TABLES
(from the "Where My Heart Is" album) (Bobby P. Barker)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

RCA

RONNIE MILSAP
Vocal accompaniment by
The Jordanaires
Produced by Tom Collins and
Jack D. Johnson for Gemini Productions



MONO
DJA0-0097
(APB0-0097)
APA0-0097-D

NOT FOR SALE

Chess Music Inc., ASCAP
2:35
Intro :09
End: Cold

YOU'RE DRIVIN' ME OUT OF YOUR MIND
(from the "Where My Heart Is" album) (Johnny Koonse)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

RCA

THE NASHVILLE STRING BAND

Vocal accomp. by The Jordanaires
Arr. by Bill McElhiney

Producers: Chet Atkins/Ronny Light



STEREO
74-0833
BWKS-1434

Victor

Athens Music, BMI

2:48

BATTLE HYMN OF THE REPUBLIC

(from "The World's Greatest Melodies" album) (Arr.: Chet Atkins-Kenneth Burns)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP —MADE IN U.S.A. • Ⓟ 1972 RCA RECORDS

THE NASHVILLE STRING BAND

Vocal accomp. by The Jordanaires
Arr. by Bill McElhiney

Producers: Chet Atkins/Ronny Light

RCA



STEREO
74-0833
BWKS-1436

Victor

Athens Music,
BMI

2:34

DIXIE

(from "The World's Greatest Melodies" album) (Arr.: Chet Atkins-Kenneth Burns)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP –MADE IN U.S.A. • Ⓟ 1972 RCA RECORDS


UNITED ARTISTS RECORDS
PROMO
NOT FOR SALE
MONO
FERRANTE
&
TEICHER
Produced by
George Butler
℗1974
United Artists
Records, Inc.
All Rights
Reserved
From the
United Artists LP
"In A Soulful Mood"
UA-LA227-G
UA-XW448-W
(UA-13918)
3:17
CRISTO REDENTOR
(D. Pearson)
Galantcy Music BMI
• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


UNITED ARTISTS RECORDS
PROMO
NOT FOR SALE
STEREO
FERRANTE
&
TEICHER
Produced by
George Butler
℗1974
United Artists
Records, Inc.
All Rights
Reserved
From the
United Artists LP
"In A Soulful Mood"
UA-LA227-G
UA-XW448-W
(UAST-13918)
3:17
CRISTO REDENTOR
(D. Pearson)
Galantcy Music BMI
• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


Mercury
MEP – 26A
15045-15471
15607
Demonstration
Disc of New
Single Hits
1. OH, HOW I WISH
THE DIAMONDS - MERCURY RECORD #71165X45
2. ALL OF MY LIFE
BILLY ECKSTINE - MERCURY RECORD #71161X45
3. LUCY LOU
NICK NOBLE -
MERCURY RECORD #71169X45
FOR BROADCAST ONLY—NOT FOR SALE MERCURY RECORD CORP., CHICAGO, ILL. MADE IN U.S.A.


Mercury
REG U.S. PAT. OFF.
MEP – 26B
14901-15468
15613
Demonstration
Disc of New
Single Hits
1. WHEN YOU RETURN
TONY WILLIAMS - MERCURY RECORD # 71158X45
2. PLEASE MR. BROWN
SARAH VAUGHAN - MERCURY RECORD # 71157X45
3. HEY, YOU FACE
THE CREW-CUTS -
MERCURY RECORD # 71168X45
FOR BROADCAST ONLY–NOT FOR SALE MERCURY RECORD CORP., CHICAGO, ILL. MADE IN U.S.A.

林子祥



多謝多法

EMI

EMI
STEREO

第一面
各師各法
三個願望
伴你一世
確係愛得悶
開心唱首歌

第二面
想你
青春少年時
我願隨風去
樂悠悠
立志要趕上
名利你得到

林子祥
各師各法

TC-EMGS
6045



林子祥　　各師各法

第一面

各師各法 * (顧嘉輝曲，黎彼得詞)
伴你一世 (Perry Martin 曲，鄭國江詞) The Melody Bank
開心唱首歌 * (F. Farian/Reyam/Dowe/Mcnaughton 曲，鄭國江詞) Copyright Controlled
三個願望 * (林子祥曲，黃霑詞)
確係愛得悶 * (林子祥曲，黃霑詞)
樂悠悠 * (Scott English And Richard Kerr 曲，鄭國江詞)

第二面

想你 * (顧嘉輝曲，鄭國江詞)
青春少年時 * (顧嘉輝曲，鄭國江詞)
立志要趕上 * (Barry Gibb And Robin Gibb 曲，鄭國江詞) Barry Gibb Music/Flamm Music/Stigwood Music/Cunichappell Music (BMI)
青春熱潮 * (R. Parissi 曲，鄭國江詞) Bema Music/Blaze Music (ASCAP)
我願隨風去 * (J. Croce 曲，鄭國江詞)
名利你得到 * (顧嘉輝曲，盧國沾詞)

* EMI Music Publishing (S. E. Asia) Ltd.
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℗ 1978 EMI (Hong Kong) Limited

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第一面

各師各法

講你知等你明白，處世經要學圓滑。爲去搵銀，各師各法，分分鐘黑會食黑。
花滿枝點會唔摘，嗒架哩有話嫌辣。爲去Where水，各打各柴，揩吓油點算辣撻。正經搵兩餐，殂死一世爛棉衲。就算點有福，頂籠搵多一千幾百。講信心充滿迷惑，嗟社會凶險惡測，大衆搶錢各師各法，點老死都會落格。
正經搵兩餐，殂死一世爛棉衲，就算點有福，頂籠搵多一千幾百。生意佬多數騰達，出怪招博命籌劃。入貨跟風，各師各法，轉吓手扑正就發。

伴你一世

我幫你，有乜計，彼此相親相匡相濟。對你關心，勸勉解慰。唯求共你相依一世。愁共怨，願放低，擺低。
你幫我，我幫你，多少犧牲，總之不計，你我知道，愛嘅眞諦。柔情蜜意，享足一世。情共愛，默記於心底。
伴你一生，少閉翳，伴你一生都快慰。就算「聽」朝會運滯都甘心去抵。
情共愛，願永久光輝。情共愛，願永久光輝。

開心唱首歌

齊齊與你唱番首歌，愉快多多。天天高歌，唱吓隻歌好快過。頻頻撲撲好奔波，煩惱多多，想消心火，哼番首歌担保冇錯。
兩家歡笑開心啲拍拖都唱歌眞痛快永不會話錯。唔怕唱錯口多多，開心的唱過。唱歌可以增加歡笑，嗌交都冇咗，好過你猛講我係我。同你兩個唱番首歌駛乜講愛我。
散吓步，手拖手，你我立誓不甩拖。我倆合力刀山火海都衝過。少講話，咪囉嚟，老友最怕就係口水多。愛愛恨恨都好比風吹過。
齊齊與你唱番首歌，情趣多多，樂韻調和，首首好歌不可錯過。

三個願望

首先我望老天，賜我身體強。日日共你，天天常分享，熱愛與心中理想。相親相依永遠不分開。一生永遠不必驚慌！活在愛中，充滿歡樂，令你每個美夢能償！現在再望老天，賜我心裡窗。日日令我，天天常分享，人世種種色與香。聽清楚心中百千聲息，看遍四季清幽風光！活在我心，一切歡樂，令我每個美夢能償！現在我心中再希望，能夠再有三個願望！

確係愛得悶

每次我，我睇見佢，我直頭「削」晒支氣管！點睇得？點睇一世？佢悶到我想撬！「劃」忌啲！咁樣戀愛我蝕本！日日對住確係愛得悶！每次我企佢梗指我坐！佢連埋瞓覺都要管！認眞嘩嚟，認眞谷氣，我悶到有晒欸！日日受悶氣，佢郁的眼淚連隨就灌！日日對住佢就乜都谷滿！
開口講乜都可以個個字令人悶！最弊就係日日夜夜字字未曾換！算佢再靚番鬼月餅MOON CAKE個個MOON！成日受佢氣，重弊過見官！
每次我，我一睇見佢，佢就成隻野咁嘅欸！我點樣抵得，點抵一世？我悶到爆血管！日日受悶氣，我天天似係行刑受判！就算我係愛佢，急急咁脚，就鬆。就算我係愛佢，急急咁脚，就鬆。剩下悶後大悶王谷餐滿。

樂悠悠

忘掉惱恨不用愁，毋用掛念心內愁，不必担憂，求駐步不可走，盼望畧停留，求你稍候。
無謂惱恨銷眉頭，求用恕諒解恨仇，一點關心，能化盡恨仇，人世間多好友。同你做朋友，不必高竇。何必鬱，咪担憂，放開心頭，人人快樂冇恨愁，樂悠悠，同握手愛心剖，化解冤仇。人人快樂相處心花開透。
忘掉世上的恨仇，人就快樂兼自由，彼此關心，能愛護敵人，人世間少紛爭和氣又愉快，知交好友。何必鬱，咪担憂，放開心頭，人人快樂冇恨愁，樂悠悠，同握手愛心剖，化解冤仇。人人快樂相處心花開透。仇與恨，忘腦後，愛心保留。人人快樂與自由，心開透，同相親要獻出那赤子心，人群裏走。

第二面

想你

輕輕飄過一首歌，歌者心聲似是我。當初溫情記心裏。曲中溫馨領會過。情詞在風裏過在心裏播，倍添抑鬱，倍添悽酸，倍添心間痛楚。追悔徧太多。
輕輕飄過一首歌，聲聲好比妳喚我。只想今日再相見，新的一天再渡過。柔情在緊縛你又緊縛我，放開憂鬱，放開苦楚，放開心間愛鎖。同樣是想見我，想見我。

青春少年時

成就要靠際遇，世界滿佈妙事，應該闖闖世面莫遲疑。望吓花花世面，好多新鮮怪事。一把刀仔可以鋸大樹，凡事要抱懷疑，試過至信未遲，小心闖闖記住休放肆。成敗也願嘗試，得失因果要知，充滿朝氣日子有意義。就算今天不得志。還信聽朝好際遇，人在青春少年時，無論那個都得意。
就算今天不得志，還信聽朝好際遇，人在青春少年時，無論邊個都得意。

立志要趕上

人望向上，唔係話博命空口唱，對住勁敵力戰莫投降，打低勁旅就係皇。你我不必苦惱徬徨，堅決向上。痛苦悲哀要盡忘，需要力向上。挫折根本可當平常，掙扎爲向上。
常懷自信莫徬徨，明辨對與錯，靠眼光，留神看，分清乜野係幻象，做人望向上，「拼」「懶」「等」收檔。成就唔係靠撞，必需要付血汗，常懷大志，踏實地做野駛乜去偷搶。個個有理想，向住前路快放，立志要趕上，追上。

青春熱潮

用電結他玩吓音樂，放開一切苦惱共束縛。熱舞高歌最歡樂。創出新嘅歌路敢想拓。士氣高張有低落。趁青春有得搏盡地搏。合作諗橋放烟幕。蜂稿肯放新聞天天作。
開心玩隻ROCK，玩到HOT，將個咪咁起勢扑，好夠POP，好夠LOCK，飲吓新地送HOT DOG，歌曲玩法敢創新講觸覺。唱腔肯創新POP梗咯，要聽演唱會將飛撞。扭吓擰吓開開心心高歌起舞爲娛樂。

我願隨風去

雖人別去隔千里，一生知交有幾許？含愁未語兩相對。彼此知心盼惜取，不必唏噓，不必傷悲，知己怎得天天對？情誼淡淡君子之交終生記。
從前共你兩心醉，一朝相分兩心痴。離情別緒壓心裏。一曲輕輕訴心思，一朝相分，不勝依依，今天過後會何時？對酒當歌，曲中聲聲祝福你。
常留在我腦海裏，你的乖巧與心思，常留在我腦海裏。你的風采與風姿。好比清風，輕輕的吹，一飄過怎找你？共你相依，我亦願隨風去。

名利你得到

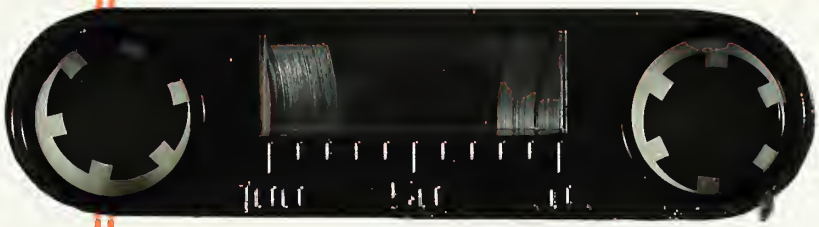
名利你得到，你望佢日暮窮途。情慾與眞愛，邊個多邊個少最好。
權力你得到，你望佢爲僕爲奴。誰任你擺佈，一個版一個模任你倒？慾望到底挖幾深？可有尺寸？照你理想去做。進與退，每段道路，到你再舉步，焉知覺悟與迷途。
如係野心高，那怕慾望暴露。誰讓你知道，當中幾許做到？慾望到底挖幾深？可有尺寸？照你理想去做。進與退，每段道路，到你再舉步，焉知覺悟與迷途。

TC-EMGS
6045

林子祥唱

各師各法 • 伴你一世 • 開心唱首歌 •
三個願望 • 確係愛得悶 • 樂悠悠 •

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想你 • 青春少年時 • 立志要趕上 •
青春熱潮 • 我願隨風去 • 名利你得到。



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羅文　好歌獻給您



EMI

EMI

STEREO

羅文　好歌獻給您

第一面
好歌獻給您
愛在濃霧中
淡淡的小野花
海風
大江東去
這個秋天

第二面
獅子山下（香港電台電視劇主題曲）
相愛未能愛
安哥(ENCORE)
請等一等
又見炊煙
唔見點得
豪俠（電影主題曲）

TC-EMGS
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羅文　好歌獻給您



羅文　好歌獻給您

第一面

1	好歌獻給您	5:00
2	愛在濃霧中	2:51
3	淡淡的小野花	4:25
4	海風	3:43
5	大江東去	3:53
6	這個秋天	4:04

第二面

1	獅子山下(香港電台電視劇主題曲)	3:44
2	相愛未能愛	3:54
3	安哥　(ENCORE)	3:22
4	請等一等	3:12
5	又見炊煙	3:55
6	唔見點得	3:17
7	豪俠（電影主題曲）	3:13

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第一面

● 好歌獻給您

● 愛在濃霧中

● 淡淡的小野花

爲君一束小野花，特爲她天天採折夕陽下，雖不馨烟，美在平凡。
就像夕陽下的她，默默望着夕陽落到山下。
心中有一句話，想說又怕她。心中有千個願望，一切爲了她。
大地盡是美女，我偏愛最她。花開有期，默默地在變化。
芬芳吐艷，花朵勝情話。天天送朵花，爲表真心愛她。

● 海風

雲正飄飛，雲正飄飛，海風輕吹，身心都醉。
涼快的風，涼快的水，瞇眼艷陽，金光千里。
這裏處處也是散漫日明媚，少雅中處處艷陽輕契著您。
金色的少雅襯起青春美姿，每風輕歌十分悅耳。
這裏處處也是散漫日明媚，少雅中處處艷陽輕契著您。
金色的少雅襯起青春美姿，美溢青春的美。
每一處滿青朝兒，膚色健康體態美，歡笑共對金光洒滿地。
拋開煩惱，晴雲萬里，鳥在飛，心在高飛，步歡笑及時。
勸您快快與伴侶開心戲水，這裏的海風輕輕吹去悶氣。
勸您快快與伴侶開心戲水，這裏的海風多優美。
勸您快快與伴侶開心戲水，這裏的海風多麼美。

● 大江東去

大江東流去，莫教生別離，我復記花開，燈燭時明媚。
願教生命同碎，未忍生別離。
與伴侶輕輕揮別離重展。
此際白雲滿天飛，天空缺月雲裏睡。
明月再圓我未圓，只有一腔酸辰，又似愛天愚星河墜。

● 這個秋天

紅葉片片，你我相見，你說落葉聲聲心酸。
離別了，送我母楓一片，你說秋天太短，莫嗟怨。
這美滿的秋天，賜你與我相遇，田園漫步，望落日，草坡中雨依戀。
這美滿的秋天，賜你與我相遇，田園漫步，望落日，草坡中雨依戀。
這美滿的秋天，這美滿深記念，雖忘地上落葉，輕且軟。
紅葉片片，似妳的臉，我擬在夢中，也依戀。
離別妳，到那天相見，這個秋天太短，但盼暖。
這美滿的秋天，賜妳與我相遇，田園漫步，望落日，草坡中雨依戀。
這美滿的秋天，這美滿深記念，雖忘地上落葉，輕且軟。

第二面

● 獅子山下　香港電台電視劇主題曲

人生中有歡喜，難免亦常有辰！
我地人家，在獅子山下相遇上，總算是歡笑多於唏噓！
人生不免崎嶇，難以絕無掛慮！
既是同舟在獅子山下，且共齊，拋棄區分，永共對。
放開彼此心中矛盾，理想一起去追，同舟人，要相隨，無畏更無懼。
同處海角天邊，攜手踏平崎嶇，我地大家，
用艱辛努力寫下那不朽香江名句！

● 相愛未能愛

將悲傷，將惱恨常去了。心間的痴痴愛請拋開。餘情莫再念，今天不再
默默如何放開，心間風雨斷續來。前事長留腦海，應該相愛未能愛。
啊……不應該，不應該愛爲愛。
可否將，可否將心意改？可知今生去妳，沒有將來。默默地念着爲愛
我怕見情難復再，心間的愛與恨已滿載。
相思苦，種不去，拋不開，情人別去多柔感慨。
人事原能變改，當初歡笑復還來。情義原難變改，月雖滿朗浮雲蓋。
啊……應珍惜，應珍惜那爲愛，手相牽相牽不變改。
飽經風霜，不改門志，莫怕風雨橫來，共患難踏着實地。
那過去豪情復再，想花開應努力去灌溉。
等他朝花開放多姿采，柔情願永在多柔恩愛。

● 安哥（MOOMOOM）

台前還在跳躍快樂歌唱，踏回舞後含秋斷腸，誰人可知心坎中滿載一片哀傷。
屍兒在內心慢滴，面上裝出開心樣，帶笑鞠躬開腔，知否我真的不想再唱。
靈魂都悲傷，怕看燈放亮，屍在肚裏，聲也難盡放。沒法想。
聲聲　聲聲MOOMOOM聲再响，問誰明白台前歌者的苦況。
明明悲哀創傷，但我偏輕鬆地唱。
舌尖跳躍高聲唱，但我那心不在唱，扮作笑臉心歡暢，但我那心不在唱。

● 請等一等

小姐請等一等，等等的仰慕妳，一仰慕妳，一小姐請等一等，容顏兒實在美
路上但願與你，天天歡欣相叙，小姐請等一等，真心真意待妳。
小姐請等一等，等等的傾慕妳，一仰慕妳，一小姐請等一等，容顏兒實在美，
路上但願與妳，天天歡欣相叙，小姐請等一等，真心真意待妳。
路上但願與妳，天天歡欣相叙，小姐請等一等，真心真意待妳。
小姐請等一等，真心真意待妳，小姐請等一等，手牽手結伴去，
（小姐急急的走，又似在迴避。）
小姐請等一等，未同行，伴着妳，小姐急急的走，小伙子急追去，
前途能伴妳去，今天真的巧遇，小姐請等等，天公今又遇美。
（小姐急急的走，小伙子緩慢去
小姐請等一等，想一生對着妳，小姐請等一等，盛魂兒爲妳醉。
小姐請等一等，表心的雪梨妳，小姐急急的走，小伙子似沒趣。
小姐請等一等，將痴心付與妳，小姐急急的走，小伙子真心碎。
可知此刻心中，倘倘的西琪兒，小姐請等一等，心痴痴已盡碎。
可知此刻心中，倘倘的西琪兒，小姐請等一等，心痴痴已盡碎。
（小姐請等一等，心痴痴，已盡碎。

● 又見炊烟

歸鴉點點，輕輕縷縷炊烟，夕照滿相田。
舊夢又似是縷縷炊烟，又怕已飄遠。
望見炊烟，想起夕照裏相見，願兒當初的她今天不變。
別後夢迴，炊烟滿天，再見舊人，痴愛盡斷。
我愛與妳風中相偎，我愛與妳風中訴願。
絲絲炊烟，絲絲愛戀，淡淡沒有斷，願這風，吹它不斷。
絲絲炊烟，輕輕飄上天，夕照裏相見似斷又連。
絲絲炊烟比愛戀，愛共情，願永遠。

● 唔見點得

成日行又企，我好似被蒙唔發作得，鬱笑，我只有靜默。
認真當里，好似地球到末日。吟吟唱自語，我好似念佛
成肚氣委屈，度氣點出得。咁樣攞質，將個情人當玩物
唔會有生，但應約早已話實。咁樣攞質，將個情人當玩物
我已聽咗十日，芳踪始終不見。
再耍聽多半日，鮮花都枯萎，點當禮物。唔　唔！
明月漸漸上，我心更重實
人似有所失，度秒似度日，凌奪性急，我有法子再靜默
咁都甩拗，中氣直情爾被窒。

● 豪俠（電影主題曲）

冒經相見是緣份，同心揮刀劍破敵陣
漫天血箭都當尋常，踏遍千山把風雨看。
無端相見又離別，胡海奔波各有命運。
歷經百刻只有我獨行　面對幾多苦與困
世間千般痛苦，明日變了忘恨。傲笑走江湖，名利化塵感
如今相看似隔日，誰知刀光裡滿是恨
欲拋鈔劍，只盼我有能　亂市優風，幾許怨念。

羅文　好歌獻給您

TC-EMGS
6061

好歌獻給您 • 愛在濃霧中 • 淡淡的小野花 •
海風 • 大江東去 • 這個秋天 •

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1

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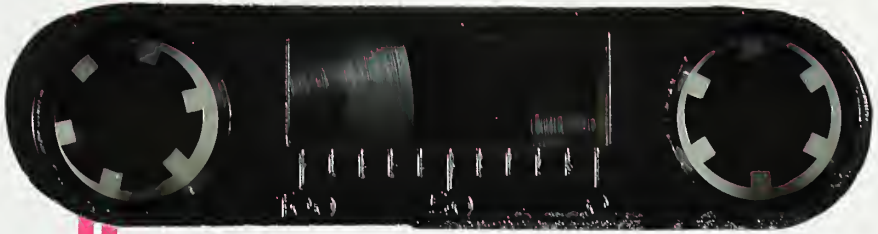
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羅文　好歌獻給您

獅子山下 • 相愛未能愛 • 安哥(ENCORE) •
請等一等 • 又見炊煙 • 唔見點得 • 豪俠 •

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Dr. Saved Lo
Sound
Testimony

The Sound of Music Gospel Mission

音福之聲

盧得生博士琴聲見證

2

DOLBY SYSTEM
DOLBY HX PRO

Side A

1 天父領我　2 何等恩友親愛耶穌
3 想念主愛　4 詩篇二十三篇
5 祂是一切最親

Side B

6 祢必須保守他十分平安
7 耶穌愛我　8 感痛思念救主流血
9 每一天　10 祢若不壓橄欖成渣！

Side A

1) He Leadeth Me　2) What A Friend We Have In Jesus
3) Thy Love Jesus　4) The Twenty-Third Psalm
5) He Is Most Dear To Me

Side B

6) Thou Will Keep Him In Perfect Peace
7) Jesus Loves Me　8) Alas! And Did My Savior Bleed
9) Day By Day　10) Olives That Have Known No Pressure

The Sound of Music Gospel Mission

音福之聲 盧得生博士琴聲見證



Dr. Saved Lo
Sound
Testimony

2

Dr. Saved Lo
Sound
Testimony

2

The Sound of Music Gospel Mission

音福之聲

盧得生博士琴聲見證

見　證

盧得生博士十二歲信主，二十一歲委身關懷中國失喪靈魂，三十歲讀戴德生見證有感，確信得救，取名得生，傳揚主救恩。

自十歲學琴，歷經困難，音樂學校拒收，名師放棄，他仍酷愛音樂和鋼琴，並衷心感激從名師所得的彈琴領悟和音色感應。

三十三歲深感神要他彈琴，向祂唱新歌（他所隨作的聖詩變奏），要「彈得巧妙，聲音洪亮」來見證神的的大能，彰顯祂的榮耀，因他雖不能，神卻凡事都能。

約五十歲得主加重感動和清楚印證，他放下教授身份，在沒有任何團體或個人給予事奉或生活的支持下，相信神的全能和信實，踏上了音樂傳道的征途。

十八個月後蒙主感動王永信牧師，幫助成立音樂福音佈道會（音福），一同爲世界性的福音和音樂事奉效力。用讚美神、榮耀基督、聖靈膏抹、質素優美的聖樂演奏，配合信息與見證，溶化心靈，吸引人到主耶穌基督那裡，靠祂的名得救，讓多人進入神的國，成全基督的大使命。

音福成立以來，兩度參與大使命中心舉辦的西伯利亞佈道，看見神的作爲，在俄首間華人教會的建立，多人進入神的國，並在個人佈道中，盧得生蒙主賜恩親嚐帶領數俄人和數十華人歸主的喜樂。此外，透過「使者」和「傳」九三年初的刊介，主爲他開了北美和東南亞傳道的門。

Testimony

Dr. Saved Lo trusted Jesus Christ as Savior at 12 and committed himself to reach Chinese lost souls at 21. At 30, moved by the testimony of Hudson Taylor and assured of salvation, he took on the name Saved to proclaim God's redemption.

Since starting lessons at 10, he has encountered many difficulties in music understanding and piano mastery. Denied admissions to music schools and rejected by piano teachers, he remained deeply in love with music and piano and is grateful for the indelible example and lasting influence in performance skill, tone color, and sound projection his renowned teachers left with him.

At 33, he deeply felt that God wanted him to praise Him with the piano and his hymn improvisations (new songs), skillfully and powerfully, testifying to God's strength and revealing God's glory. For though he was unable, with God, all things are possible.

With increased burden and prompting from the Lord and with no ministry invitation or financial support from any organization or individual, he forsook a professorship and began his trek in music ministry near age 50, taking God as omnipotent and faithful.

Eighteen months later, the Lord moved Rev. Thomas Wang to help him found Music Gospel Mission (MGM) for global gospel and music ministries. Through the use of God-praising, Holy Spirit-anointed, and Christ-honoring quality sacred music performance, along with God's words and testimonies to melt hearts and draw man to the Lord Jesus Christ by whose name one must be saved, MGM seeks to lead many into the kingdom of God in obedience to Christ's Great Commission.

Since its inception, MGM has twice participated in the Siberian crusades organized by the Great Commission Center and witnessed the work of God in the salvation of many souls and in the establishment of the first Chinese church in Russia. Through personal witnessing blessed by the Lord, Saved Lo had the joy of leading several Russians and tens of Chinese to Him in the June '93 crusade. Through the early '93 issues of *Ambassadors* and *Proclaim*, God further opened for him the door of ministry in North America and Southeast Asia

供　應

因著愛主弟兄姊妹的奉獻，音福能以這錄音帶來服事您，若覺得它對您的屬靈生命、生活及事奉有幫助，請來信鼓勵；如果您覺得這錄音帶對您的親友有益，請將姓名地址告訴我們，按主的預備和供應，我們能力所及，當即不收費用寄上。主若感動您對這事奉有負擔，歡迎您也參加奉獻行列。請用下列地址：

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音樂福音佈道會

Music Gospel Mission, Inc.

P.O. Box 4647, Lynchburg, VA 24502-0647, U.S.A.

電話　Phone: 804-239-8278

▶ 封面有盧博士與鼓舞他音樂佈道的名佈道家唐崇榮，王永信兩位牧師及克利夫蘭交響樂隊指揮音福顧問林望傑博士九三烏克蘭佈道照片

Cover photo features Dr. Lo with his music ministry mentors, renowned evangelists Rev. Stephen Tong & Rev. Thomas Wang, Cleveland Symphony Orchestra Conductor, MGM advisor Dr. Jahja Ling at Sept. '93 Kiev crusade.

回　應　表

- ☐ 看了聖經經節、見證、歌詞，聽了你音樂，我決意接受耶穌爲我救主
- ☐ 我願更多認識耶穌基督，希望成爲基督徒
- ☐ 我盼望收到音福通訊
- ☐ 我願爲音福代禱
- ☐ 我願意奉獻 $_____
- ☐ 請寄音福之聲錄音帶第一卷（　），第二卷（　）到下列地址：

Response Card

- ☐ After reading scriptures, testimony, hymns and hearing your music, I have decided to receive Jesus as my savior.
- ☐ I would like to know more about Jesus Christ; I hope to become a Christian.
- ☐ Please send me MGM newsletter.
- ☐ I will pray for MGM.
- ☐ I am enclosing a gift of $ _____
- ☐ Please send The Sound of Music Gospel Mission cassette(s) 1 ( ), cassette(s) 2 ( ) to:

姓名 Name _____
(Rev. Dr. Mr. Mrs. Miss)

地址 Address _____

_____

電話 Phone _____

神差祂獨生子到世間來
使我們藉著祂得生。

當信主耶穌你和你一家
都必得救，因爲凡接待
祂的，就是信祂名的人
，祂就賜他們權柄作神
的兒女。

God sent His one and only Son into the world that we may live through Him.

Believe in the Lord Jesus Christ and you will be saved, you and your household, for as many as received Him, to them He gave the right to become children of God, to those who believe in His name.

詩　歌

1 天父領我，我深歡喜！蒙主引導心中平安！
無論何處動靜起坐，有神的手時常領我。
有時遭遇困苦憂傷，有時心中喜樂平安，
或處靜水或遇狂波，或危或安天父領我。
副歌：天父領我，日日領我，天上慈父親手領我！
惟願作主忠心僕人，因蒙主恩親手領我。

2 何等恩友親愛耶穌，擔我罪過與煩惱，
何等權利能將萬事，帶到主恩座前求！
多少平安屢屢失去，多少痛苦白白受，
皆因未將所遇萬事，帶到主面前祈求。

3 我晝夜常思念祢的愛，耶穌，不能測長闊與高深，
如瀑布從高處傾下來，耶穌，使我心快樂頌主恩。
祢因愛肯降世成肉身，耶穌，捨棄祢榮光與寶座，
竟生在律法下爲人子，耶穌，甘願受貧寒無枕所。
副歌：我的愛都澆奠祢腳前，耶穌！
因祢比萬有滿我意。
祢到底又盡美又盡善，耶穌！
我心歡喜住祢懷裡。

4 耶和華是我的牧者，我必不至缺乏，
祂使我躺臥在青草地上，領我在可安歇的水邊。
祂使我的靈魂甦醒，爲自己的名引導我走義路。
我雖然行過死蔭的幽谷，也不怕遭害，
因爲祢與我同在。祢的杖，祢的竿都安慰我。
在我敵人面前，祢爲我擺設筵席。
祢用油膏了我的頭，使我的福杯滿溢。
我一生一世必有恩惠慈愛隨著我。
我且要住在耶和華的殿中，直到永遠。

5 祂是一切最親，我所一切最愛；
人生平常所尋，人生終久所賴。
缺乏之時預備；無倚之時扶持；
所有美好最美；無論何時信實。
無窮喜樂原因；年日展開不改；
祂是一切最親，我所一切最愛。

6 你必保守他十分平安，因爲他倚靠祢。
當陰影和黑暗來臨時，祂賜心裡平安，
恩主是唯一最好的安息處，祂賜完全平安，
祢保守他十分平安，因爲他倚靠祢。

7 耶穌愛我萬不錯，因爲聖經告訴我，
幼小孩童主牧養，我雖軟弱主剛強。
耶穌愛我捨生命，將我罪惡洗乾淨，
天堂恩門爲我開，讓祂小孩得進來。
副歌：主耶穌愛我，主耶穌愛我，
主耶穌愛我，有聖經告訴我。

8 感痛恩念救主流血，爲我經歷死亡，
爲何甘願爲卑微我，遍歷痛苦憂傷？
當主基督，創造之主，爲衆罪人受難，
紅日無光不忍觀看，天昏地暗爲難。
縱使流淚，傷盡心懷，難償主愛恩債！
主阿向祢獻我身心，來報主恩主愛。

9 每一天所度過每一時刻，我得著力量勝過試煉；
我信靠我天父週詳供應，我不用再憂慮與掛念。
祂的心慈仁遠超萬度量，逐日賜我祂慈手所量，
憂或喜都顯明祂的慈愛，勞苦中祂賜安泰。

10 祢若不壓橄欖成渣，它就不能成油；祢若不投
葡萄入酢，它就不能變成酒；祢若不揀啞噓成育，
它就不流芬芳；主我這人是否也要受祢
許可的創傷？每次的打擊，都是眞利益，如果
祢收去的東西，祢以自己來代替。

Hymns

1 He leadeth me! O blessed thought! O words with heav'nly comfort fraught! Whate'er I do, where'er I be, Still 'tis God's hand that leadeth me. Sometimes 'mid scenes of deepest gloom, Sometimes where Eden's flowers bloom. By waters still, o'er troubled sea, Still 'tis His hand that leadeth me! Chorus: He leadeth me, He leadeth me, By his own hand. He leadeth me. His faithful foll'wer I would be, For by His hand He leadeth me.

2 What a friend we have in Jesus, All our sins and griefs to bear! What a privilege to carry Everything to God in prayer! O what peace we often forfeit, O what needless pain we bear. All because we do not carry everything to God in prayer.

3 Day and night do I think of Thy Love, Jesus; Height, depth, length, and breadth are so great. Like a waterfall fresh from above, Jesus, what happiness comes from this spate! Thro Thy love you become flesh on earth, Jesus, Releasing your throne, bright, on high; Being born Son of Man, under law, Jesus, too poor for a place you could lie. Now my love is poured out at Thy feet, Jesus, You satisfy me more than all. O, Thy beauty and goodness excel, Jesus, with joy I abide in Thy love.

4 The Lord is my shepherd; I shall not want, He maketh me to lie down in green pastures: He leadeth me beside the still waters. He restoreth my soul. Yea, tho' I walk thru the valley of the shadow of death, I will fear no evil for Thou art with me; Thy rod and Thy staff they comfort me. Thou preparest a table before me in the presence of my enemies; Thou anointest my head with oil; my cup runneth over, Surely goodness and mercy shall follow me all the days of my life.

5 He is most dear to me, the loveliest of all, one whom my soul does seek, On whom I ever call. He is my aid, in need, My help, in helpless hours; Most precious at all times, Most faithful at all hours. He is my endless joy, Changeless as years go by; He is most dear to me, No greater love have I.

6 Thou wilt keep him in perfect peace, Whose mind is stayed on Thee. When the shadows come and darkness falls, He giveth inward peace; Oh, He is the only perfect resting place, He giveth perfect peace; Thou wilt keep him in perfect peace, Whose mind is stayed on Thee.

7 Jesus loves me! This I know, For the Bible tells me so; Little ones to Him belong; They are weak, but He is strong. Jesus loves me! He who died, Heaven's gate to open wide; He will wash away my sin, Let His little child come in. Chorus: Yes, Jesus loves me (3 times), The Bible tells me so.

8 Alas! and did my Savior bleed, And did my Sov'reign die? Would He devote that sacred head for sinner such as I? Well might the sun in darkness hide, and shut his glories in, When Christ, the mighty Maker died for man the creature's sin. But drops of grief can ne'er repay. The debt of love I owe; Here, Lord I give myself away 'Tis all that I can do.

9 Day by day, and with each passing moment, Strength I find to meet my trials here; Trusting in my Father's wise bestowment, I've no cause for worry or for fear. He, whose heart is kind beyond all measure, Gives unto each day what He deems best, Lovingly its part of pain and pleasure, Mingling toil with peace and rest.

10 Olives that have known no pressure No oil can bestow; if the grapes escape the winepress, cheering Wine can never flow; Spikenard only through the crushing, fragrance can diffuse. Shall I then, Lord, Shrink from suff'ring Which Thy love for me would choose? Each blow I suffer is true gain to me. In the place of what Thou takest Thou dost give Thyself to me.

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Recording Engineers: Leo Kulka, Jonathan Perry, Sam Tam.
Studio: Sonic Arts Corp., San Francisco, CA

音樂福音佈道會
總幹事：盧得生博士
董事會主席：王永信牧師
美術設計：柯吉文
錄音日期：6-26-93
鋼琴：Bösendofer
錄音工程師：譚嘉輝 L Kulka, J Perry.
錄音室：三藩市 Sonic Arts Corp.


A 1.主耶穌啊，想起了祢 Lord Jesus Christ, Our Heart Feels Sweet
2.榮耀歸於眞神 To God Be The Glory
3.超越時間山嶺 Above The Hills of Time
4.求主使我近十架 Near The Cross
5.奇異恩典 Amazing Grace
盧得生琴聲見證
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A-3

難耶成和的華事豈庢有

B 6.祂是一切最親 He Is Most Dear To Me
7.每一天 Day By Day
8.谷中百合花 The Lily of The Valley
9.三一頌 Doxology
10.祢若不壓橄欖成渣 Olives That Have Known No Pressure



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THE SOUND OF MUSIC GOSPEL MISSION
SAVED LO SOUND TESTIMONY

A-4

啓示

EMI



關正傑

啓示——關正傑

SIDE A
1. 東方之珠 3:39
2. 眼裏的雲彩 4:36
3. 路 3:43
4. 金色勳章 4:02
5. 和平之歌 5:57

SIDE B
1. 蚌的啓示 5:01
2. 祇有你 (Only You) 4:13
3. 別離星夜 4:59
4. 影子愛人 3:41
5. 制止情和恨 4:18

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SIDE A

東方之珠 3:39
(曲：羅大佑 詞：鄺國江 編曲：楊雲驥)
O.P.: EMI MUSIC PUB. (S.E. ASIA) LTD.

眼裏的雲彩 4:36
(曲：關正傑 詞：梁清民 編曲：Nonoy Ocampo)
O.P.: EMI MUSIC PUB. (S.E. ASIA) LTD.

路 3:43
(曲：K. Emerson/G. Lake 詞：梁清民 編曲：杜自持)

金色勳章 4:02
(曲：徐日勤 詞：湯正川 編曲：徐日勤)
O.P.: EMI MUSIC PUB. (S.E. ASIA) LTD.

和平之歌 5:57
(國際和平年音樂會主題曲)
(曲：林敏怡 詞：鄺國江 編曲：林敏怡 監製：林敏怡)
O.P.: OPEN REEL CO. LTD.
譚詠麟・甄妮・關正傑・林珊珊・張學友・林子祥
陳美玲・王雅文・葉振棠・周啓生・蔡楓華 合唱

SIDE B

蚌的啓示 5:01
公民教育(資訊博覽)主題曲
(曲：馮添枝 詞：林振強 編曲：李國輝)
O.P.: EMI MUSIC PUB. (S.E. ASIA) LTD.

只有你(ONLY YOU) 4:13
(曲：B. Ram/A. Rand 詞：鄺國江 編曲：Richard Yuen)
O.P.: WILOWOOD MUSIC INC.

別離星夜 4:59
(曲：五輪真弓 詞：盧永強 編曲：杜自持)
O.P.: EDITION PEOPLE MUSIC CO. LTD.

影子愛人 3:41
(曲：D. Foster/J. Graydon/G. Ballard 詞：向雪懷 編曲：杜自持)
O.P.: FOSTER FREES MUSIC, INC./GARDEN RAKE MUSIC, INC. BMI/MCA MUSIC—A DIVISION OF MCA, INC. ASCAP.

制止情和恨 4:18
(曲：楊雲驥 詞：盧永強 編曲：楊雲驥・杜自持)
O.P.: EMI MUSIC PUB. (S.E. ASIA) LTD.

SIDE A

東方之珠 3:39

(曲：羅大佑 詞：鄺國江 編曲：楊雲驥)

回望過去，滄桑百年，
有過幾多，慘風苦雨天？
東方之珠，熬過鍛鍊，
熬過苦困遍歷多少變遷。

沉着應變，苦中有甜，
笑聲哭聲，響於耳邊，
東方之珠，贏過讚美，
贏過一串暗淡艱苦的挑戰。

無言地幹，新績創不斷，
無盡的勇氣，無窮的鬥志，永存不變，
繁榮共創，克苦永不倦，
龍翔的貢獻，能傳得更遠光輝一片。

迎回更有，千千百年，
這小海島，新績再展，
東方之珠，誰也讚羨，
猶似加上美麗璀燦的冠冕。

O.P.: EMI Music Publishing (S.E. Asia) Limited.

眼裏的雲彩 4:36

(曲：關正傑 詞：梁清民 編曲：Nonoy Ocampo)

放眼望天際似是無奈，
遠去是一聲聲喝采。
在我眼裏是一片美麗雲彩，
即使消散，未會感慨(信有天會復來)。

志趣共心意永是常在，
世態是不可將我改。
在我眼裏是一牌美麗雲彩，
即使消散，信有天會復來。

千夫皆罵，罵我太不該，
不該漠視我將來，
可知安逸是我心中所期待？
牽手唱和是我所愛？

縱偶遇失意我願期待，
志向是堅決不會改。
在我眼裏是一片美麗雲彩，
即使消散，也有天會復來，(也有天會復再)。

O.P. EMI Music Publishing (S.E. Asia) Limited

路 3:43

(曲：K. Emerson/G. Lake 詞：梁清民 編曲：杜自持)

高不見山，
低不見土，
山土已經被化做霞，
祇得一片灰暗中天高，
灰暗仿似指引着到末路。

想找到花，
想找到草，
花草已經逝去全無，
祇可找到一片燒焦土，
焦土仿似指引着到末路。

不惜犧牲，一切美好，
滿足野心要毀去千般好，
祇想吞佔一切一切的國土，
即使得到不會令你自傲。

起紛爭，不會見到，
只盼可見喜與樂萬道路，
彼此相愛相敬不相爭，
一起開拓新領域展大步。

何定要立心摧毀美好，
而令到千百萬人哀與怒，
如能避免將此間一切盡掃，
定會人人亦有著光輝美麗前路。

金色勳章 4:02

(曲：徐日勤 詞：秦正川 編曲：徐日勤)

行人擠滿這街角，互碰忙碌的肩膊，
頻頻炎夏驟雨過，在路中錯愕，
誰數得出多少個，有幸尚未失眞我，
攔路雨簷，攔路雨，誰都要爲雨停下。

下了班放開工作，就有如飛的感覺，
疲勞隨着驟雨散，回途中作樂，
長街中我漫步行，看著行人忽忽過，
頭上雨點停下了，斜陽又再次閃金光。

落日如用金色紗線，盡在我的肩膊，
勳章似的頒給了每一個，
金光四洒照在面龐路上我闊步昂，
歡欣已經充斥了我的眼光。

O.P.: EMI Music Publishing (S. E. Asia) Limited.

和平之歌 5:57

國際和平音樂會主題曲

(曲：林敏怡 詞：鄧國江 編曲：林敏怡)

譚詠麟、甄妮、關正傑、林嫣嫣、張學友、林子祥
陳美玲、王雅文、葉振棠、周啓生、蔡楓華 合唱

大地正飢餓，戰火風中散播，
大戰不斷，人民流淚變江河。
過去已錯過，記憶中多戰禍，
炮聲一過血成河，
奔向幸福，奔向和平，讓我掌航。

絕望變希望，歌聲風中遠播，
沒法想像，爲何人類這麼傻！
錯過再要錯，永不中止戰禍，
清風不再嘆奈何，
火已盡熄，風正唱頌，和平之歌。

大地願望變歌，心中的冀望沒法阻，
處處也有共鳴，一起唱和。
力量是在你心，莫再將心反鎖，
同期待和平，聲調諧和。

風正在唱，高唱和平這首歌，
要世上重見溫情，
山正和應，一片和平愉快聲，
透發着人性的至誠，
心相應。

大地已安靜，彼此眞心照應，
熱愛生命，全球人類見溫情。
以愛引發愛，愛心比火更盛，
晚間一過見黎明，
風正在吹，起勁奏着，和平之聲。

願望是用這歌，將心中的愛喚醒，
叫那冷却熱情，今天更盛。
以這最暖的歌，化開心中的冰，
以至眞的心，歌頌和平。

Appearance of Alan Tam, Jacky Cheung – by courtesy of PolyGram Records Ltd
Appearance of George Lam, Sandy Lamb – by courtesy of Wea Records Ltd
Appearance of Jenny Tseng, Ken Choi – by courtesy CBS./Sony Hong Kong Ltd
Appearance by Johnny Ip – by Courtesy Wing Hang Record Trading Co., Ltd
Appearance of Carmen Wong – by courtesy of Sing Tao Pansonic Ltd
Appearance of Dominic Chow – by courtesy of CK Records & Productions Ltd

[illegible] 林敏怡 [illegible] 鄧丁玉 [illegible] [illegible] 鄧丁玉 [illegible] : Dragon Studio

Published by Open Reel Co. Ltd.

SIDE B

蚌的啓示 5:01

公民教育(資訊傳實)主題曲

(曲：馮志棋 詞：林振強 編曲：李鎮樑)

關正傑、盧冠廷、區瑞強 合唱

沙中蚌，常怨路茫茫，
常怨處身灰暗地方，
而四周好陽光，
它閉起眼來看，
常合上雙怪不見光！

小島裏，誰也是繁忙，
求進取不惜拼命趕，
雖有空的目光，
可會緊閉如蚌，
忘掉看四周境況？

願你可不將耳目收藏，
願你可與我多聽多望，
盡去關心多一些，你從不似蚌，
我願與你共創千柱光！

携手可創造光芒
齊心關注定破浪！
既在人海中同航，
但求齊力幹，
將光輝洒遍每一方！
(北風都可變暖當你心變熱漾)
(星火穿起會變一串光)
照着你，照着我，
去共創更好境況！

O.P.: EMI Music Publishing (S.E. Asia) Limited.

祇有你(ONLY YOU) 4:13

(曲：B. Ram/A. Rand 詞：鄧國江 編曲：Richard Yuen)

Only You, 能叫心境美麗，
Only You, 能叫憂傷退位，
Only You And You a Lone,
可將空虛撫慰，
我心注滿熱望 For Only You!

Only You, 能帶出新意義，
知不知，如命裏早註定，
那天牽你手我即感到熱情流入肺腑，
尋獲我的夢 My One And Only You!

Only You, 帶出了新快樂，
知不知，如命裏早註定，
那天手相牽我即感到熱情流入肺腑，
找到我的夢，My One And Only You!

O.P.: Wildwood Music Inc.

別離星夜 4:59

(曲：五輪眞弓 詞：盧永強 編曲：杜自持)

晚空中星星千百顆，
誰是你那水瓶座，
我記得你因作別難過，
珠淚化作星河，
在夜幕下共望向地球，
替你看看這遙遠方孤單的我，
把消息交給我，
說你那樣傻，
昨晚暗裏也哭過，
別離，
星夜，
遙遙萬里，
可否講你知，我在何方，
所想的比你多，
別離，
星夜，
遙遙萬里，盼會代傳播。

世間的星星眞太多，
難及你那水瓶座，
我不因隔阻兩地難過，
祇懼作客蹉跎，
寂寞是現在孤單一個，
盼我也會得到星星幫我，
把消息交給你，
天天都想你，
盼你也要記得我，
別離
星夜，
遙遙萬里，
可否講你知，我在何方，
所想的比你多，
別離
星夜，
遙遙萬里，盼會代傳播。

O.P.: EDITION PEOPLE MUSIC CO. LTD.

影子愛人 3:41

(曲：D. Foster/J. Graydon/G.Ballard 詞：向雪懷 編曲：杜自持)

徐徐晚風中，
在月色隱隱，你暗中叫喚我，
停下這過路人，我爲何看不到，
寂寞的街中，
我却感覺着你，仍是與你步行，
爲何這一把熟絡的聲音，
活像我的愛人，留下我滿目傷感。

從前是愛人，沒有愛惜你，
情懷倦似塵，難望再攜綠份。

徬徨地去尋，沒法找到你，
沿途在高呼，難道你會未聞。

從前是愛人，沒有愛惜你，
情懷倦似塵，留下午夜和淚[illegible]。

茫然地向尋，夜裡再等你。
沿途沒有人，誰願再被情困。

O.P.: Foster Frees Music, Inc./Garden Rake Music, Inc. BMI/
MCA Music – A Division of MCA, Inc. ASCAP.

制止情和恨 4:18

(曲：楊雪靜 詞：盧永強 編曲：楊雪靜、杜自持)

曾被動珍惜此緣和份，
用時間修補分裂印，
留下來藉因責任還未了，
盡責的同時大家強忍。

誰又會不珍惜緣和份，
奈何兩心經已不是近，
甜蜜如煙消惡夢隨又至，
令兩心同時受到煎熬的苦困。

忍一天，苦萬分！盡都轉化做恐恨，
再挑剔誰都過份，
唯求靜靜下決定，
在深思追問，
是否相憎都要共一生。

沉痛的制止情和恨，
讓神智藍縛不受困。
如未曾滄海你莫來奉勳，
若你眞明瞭，定會知我悲不禁。

O.P.: EMI Music Publishing (S.E. Asia) Limited.

Producer: Albert Young Photographer: Lionel Lo Location: Le Cadre Gallery Art Direction: Hedfred Law
Hair: Denis Lee (Sense) Make Up: Karin Dufrane Recording Engineer: Tom Brown/Jentzon Too/Tommy Wai

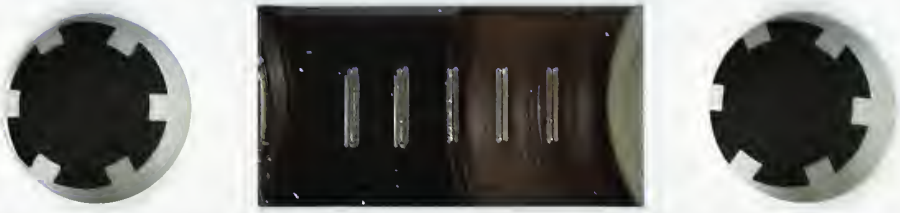
啓示－關正傑

1.東方之珠 3:39　2.眼裏的雲彩 4:36　3.路 3:43

4.金色勳章 4:02　5.和平之歌 5:57

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1

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啓示－關正傑

1.蚌的啓示 5:01 2.祇有你 (Only You) 4:13

3.別離星夜 4:59 4.影子愛人 3:41 5.制止情和恨 4:18

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珍珍．鄭少秋．佩佩

離情淚



天涯孤客

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鄭少秋 珍珍 佩佩

離．情．淚

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第一面

1. 離情淚（鄭少秋詞 ）
2. 劍氣如虹（鄭少秋 ）
3. 情絲剪不斷（鄭少秋 ）
4. 帝女花（鄭少秋、佩佩 ）
5. 含笑說再見（鄭少秋 ）
6. 田園夢（鄭少秋 ）

音樂領導：陸堯、波音747大樂隊伴奏

第二面

1. 念故鄉（鄭少秋、 ）
2. 天涯孤客（鄭少秋、佩佩 ）
3. 戲水鴛鴦（鄭少秋、珍珍 ）
4. 醒獅（鄭少秋、 ）
5. 婚變（鄭少秋、佩佩 ）
6. 蜜就變到底（鄭少秋 ）

P 1976 MAN CHI HONG KONG

△離情淚

鄭少秋唱．鄧登詞

離情索繞在腦海中，相思苦透心間，怕聽那鵑聲午夜啼，愁人多嗟嘆，前塵索繞在我心中，更深益覺孤單，愛侶嘆今朝已別離，吟哦低聲嘆，一曲舒我心中怨，琵琶帶淚彈，你棄我致令鴛鴦分散，無情唯有怨句紅顏，離情索繞在腦海中，相思苦透心間。怕聽那鵑聲午夜啼，愁人多嗟嘆。一曲舒我心中怨，琵琶帶淚彈，你棄我致令鴛鴦分散，無情唯有怨句紅顏，離情索繞在腦海中，相思苦透心間，怕聽那鵑聲午夜啼，愁人多嗟嘆。

△劍氣如虹

鄭少秋唱．鄧登詞

龍泉劍，氣勢如虹，寒光萬點影劍鋒，壯志千萬丈將劍揮動，保國家爲民除害，要專心勤練武功，手揮武劍顯威風。祇覺一腔興奮熱血激動，男兒該逞英勇。凌雲志，快劍如虹，晨光山中顯威功。劍法操練招式要生動，若游龍漫武快捷，劍心一致莫放鬆，手揮寶劍影匆匆，手眼身心都要合作適用。男兒該逞英勇。龍泉劍，氣勢如虹，寒光萬點影劍鋒。壯志千萬丈將劍揮動，保國家爲民除害。要專心勤練武功，手揮寶劍顯威風。祇覺一腔興奮熱血激動，男兒該逞英勇。

△情絲剪不斷

鄭少秋唱．鄧登詞

我最怕想當年，奈何萬丈情絲剪不斷，情侶頓作分飛燕，良緣是孽緣。雙見吹，雙春戀，快樂覺得春宵太短。帳底鴛旋枕邊纏綿，笑聲喧唉！今宵月向別人呀圓。唔……。我最怕想當年，奈何寂寞時光怎消遣。情愛現已遭慘變，猶如穿心箭。心暗酸，心怨天，惱恨愛海多變遷。數載恩情幾許纏綿，化輕烟。唉，今生今世恨難呀填。唔……。

帝女花

鄭少秋．珮珮

（女）落花滿天敲月光，借一杯附鳳台上，帝女花帶淚上香，願共生同謝爹娘，偷偷看，偷偷望，但帶淚帶淚暗悲傷。我半帶驚惶，怕駙馬惜鸞鳳配，不甘殉愛伴你臨泉壤。（男）寸心盼望能同合葬。泉台上再設新房，鴛鴦侶雙偎傍。地府陰司莫再覓那个陽門巷。（女）唉，惜花者甘殉葬，花獨夜，難爲駙馬飲砒霜。（男）江山悲災劫，感先帝恩千丈，與妻雙雙叩問帝安。（女）唉，盼得花燭共諧白髮，誰個願看花燭翻血淚。唉，我誤君，累你同埋葬網，好應盡禮泣花燭深深拜，再合交杯，皇穴作新房，待千秋歌讚註駙馬在靈牌上。（男）將柳蔭當做芙蓉帳，明朝駙馬看新娘，夜半挑燈有心作窺粧。（女）地老天荒，情侶頓作分飛燕，良緣是孽緣。雙見吹，雙春戀，快樂覺得春宵太短。帳底鴛旋枕邊纏綿，笑聲喧唉！今宵月向別人呀圓。唔……。我最怕想當年，奈何寂寞時光怎消遣。情愛現已遭慘變，猶如穿心箭。心暗酸，心怨天，惱恨愛海多變遷。數載恩情幾許纏綿，化輕烟。唉，今生今世恨難呀填。唔……。

交杯，皇穴作新房，待千秋歌讚註駙馬在靈牌上。（男）將柳蔭當做芙蓉帳，明朝駙馬看新娘，夜半挑燈有心作窺粧。（女）地老天荒，情侶頓作分飛燕，良緣是孽緣。雙見吹，雙拜相交杯學案。（男）遮過金杯，慢識輕嚐，將砒霜帶淚放落葡萄上。（女）合歡與君醉夢鄉。（男）碰杯共到夜台上。（女）百花冠替代嫁葬。（男）駙馬盆墳墓收藏。（女）相擁抱。（男）相偎傍。（合）雙枝有樹透露帝女香。（男）帝女花。（女）長伴有心郎。（合）夫妻死去樹也同模樣。

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△含笑說再見

鄭少秋．鄧登作詞

遙見妹揮巾在那岸邊，遙見妹痴痴望着我心酸。萬語千聲再見，聲聲祝福我珍重，休將恩愛願望化輕烟。船到江中，心在那岸邊，勞燕分飛一旦話別更心酸。頓覺心穿百箭，願妹家中要保重，凱歌高奏便又重會見。你休要多掛念，眞心愛相會面，願寄夢裏訴心痴，轉眼便是鳥倦。回頭伴在身邊，回來日夕相戀，偕鸞鳳償得素願，相思兩地情莫變。船到江中，心在那岸邊，勞燕分飛，一旦話別更心酸，頓覺心穿百箭，願妹家中要保重，凱歌高奏便又重會見。你休要多掛念，眞心愛相會面，願寄夢裏訴心痴，轉眼便是鳥倦。回頭伴在身邊，回來日夕相戀，偕鸞鳳償得素願，相思兩地情莫變。偕鸞鳳償得素願。相思兩地情莫變。

△田園夢

鄭少秋唱．盧國沾詞

垂陽下，雙雙對，我共她，橋頭上，正在賞晚霞，郊野外，花吐艷草色翠綠。同遊玩，心內已無牽掛，盟約已訂，一生與多磨說話，知道心裏話無虛假。晴晚空，映出歡欣笑面，伴着落日多風雅。田園外，風光好，美如畫，長爲伴，我與妹種情芽。輕吻着，輕吻着妹妹秀面，情人夢，恩愛永無欺詐。（重唱一次）

△念故鄉

鄭少秋唱．鄧登詞．

一葉知秋已深，轉眼重陽，步履登臨走到山上，遙望遠方白雲念故鄉，內心想歲月長，思鄉惆悵未能盡孝道願爹娘無恙，未能奉左右盼親原諒。走異邦思故鄉，想到斷腸，念我爹娘恩似海樣，原爲博取前途着想，走異鄉到外洋，關山路長，未能遂素願衣錦還鄉，未能奉左右懷念爹娘素念故鄉。走異鄉到外洋，關山路長，未能遂願衣錦還鄉，未能奉左右懷念爹娘，念故鄉。

△天涯孤客

鄭少秋．珍珍．珮珮合唱．蘇翁詞．

（女）夜靜更深對朗月，朗月滿輝亮，行遍天涯離開家園沉痛看月亮。何堪天涯回首家鄉，夜夜暗盼望，笑對朗月，月光光照地塘上，照着歡暢團敍愉快，溫暖處樂也洋洋。（男）遠處裡隔阻千里白雲晚望。想想別離後寸心怎會不思鄉，每夜每朝抱愁眠，悲痛流浪，故地故苑最是難忘，空盼望。啊……深秋滿地風霜最斷腸。（女）月亮光光，月亮光光，月亮光光，月亮光光，陣陣秋風送柳浪，朗月光且亮，人去天涯萍踪飄流何處有岸，離開妻兒懷想家鄉，異地兩處望，笑對朗月，月光光照地塘上，照着歡暢孩兒父母，溫暖處樂也洋洋。（男）去，去，去，去家千里夢迴故鄉上，悲秋風獨流蕩那堪飄泊嗟風霜，冷落疼心歲月無情飄泊流浪，那日那朝鳥倦還巢，春柳岸，啊……秋深倍念家鄉最斷腸。（女）月亮光光，月亮光光，月亮光光。啊……夜靜更深對朗月，朗月清輝亮，行遍天涯離開家園沉痛看月亮。何堪天涯回首家鄉，夜夜暗盼望，笑對朗月，月光光照地塘上，照着歡暢團敍愉快，溫暖處樂也洋洋。（男）遠處裡隔阻千里白雲晚望，想想想別離後寸心怎會不思鄉，每夜每朝抱愁眠，悲痛流浪，故地故苑最是難忘，空盼望。啊……深秋滿地風霜最斷腸。（女）月亮光光，月亮光光，月亮光光，月亮光光。

▲戲水鴛鴦

鄭少秋．珮珮唱．蘇翁詞

（男）天空一雙一對燕子雙飛，（女）地上有棵抱合連理樹。（男）你睇水中有朵並頭蓮，（女）更有鴛鴦水中戲。（男）我倆好比一對燕子雙飛。（女）願做那棵抱合連理樹。（合）我倆好比水中並頭蓮。化作鴛鴦水中戲。（女）情人合歡無別離，（男）良宵歡樂何堪分兩地。（女）莫教春光消散易。（男）永乞春陰護花責難辭。（女）照影月下成雙（合）不分散。夜夜春宵快樂時。（重唱三次）

醒獅

鄭少秋唱

絃樂震天，鼓聲不斷，歌音一片，飄色美艷，無上至尊，醒獅矯健，歡呼嘉勉，力量萬千，威武健壯，大衆欽羨，顯聲威力圖奪標，不息倦做詣明快千萬變，翻身醉步若半癲，功夫一亂花式一轉，躍步上天〔上天，上天，上天，立志堅，志堅，志堅，志堅人强健，强健，强健，强健能如願，雄獅威猛衆目見〕〔重復〕發奮自勉，意志莫變，身心必定會强健，智勇共見，一飛上天，獅吼降瑞氣萬千遍，〔上天，上天，上天立志堅，志堅，志堅，志堅，强健，强健，强健，强健人如願，雄獅威猛衆目見〕〔重復〕。

△婚變

鄭少秋．珮珮唱．周聰詞．

（男）傷心聞得婚姻變，婚姻變遷只爲貧，心靈一顆經毀碎，嗟一聲世間多貪富嫌貧。（合）嗟一聲世間多貪富嫌貧。（女）嚴親不憫，一於要拆散呢對有情人，叫我全忘舊情份，日夕我悲傷已失魂落魄，情愛重我又恐怕，哥哥愛妹不決心，難禁我悲傷痛苦有淚痕。（男）概嘆句貧窮誤情份，復恨世間多勢利人，情緣幻變要補救裂痕。（女）怨句我父迫女別嫁；更怨句情天不憫，我要來抗拒他不應允，貞堅愛君不拜金，期待你他朝際風雲，我定要反抗，不嫁別人，哀人生多劫，共君相隔別最斷魂。（男）我要爲前程發奮。（女）帶淚眼相對，惟望再會他朝會際風雲。（男）怕復聽傷心語，望你莫再悲傷帶淚痕。（女）盼望你償大志他日我錦歸故鄉歡心得再續緣份。（男）嘆復嘆離情別緒。（女）淚眼濕透。（合）愁對別離人。

△愛就愛到底

鄭少秋．鄧登詞．

一縷芬芳香撲臉，是桂花是丁香，還是芍藥和茉莉，拂柳分花嬌喘啼，彷似嫦娥降臨裙搖曳，月影暗淡景色迷，降雪仙女飄渺歸，原來是佳人有心，花間紫燕雙棲。未親香澤已看迷，柳眼含羞影俏麗。移步上前忙下禮，痴心看了迷。訴離情傾肺腑吻桃腮怕月窺。情如蜜春宵休阻滯。花下柳陰，好作羅幃，郊那鴛鴦戲水，同願兩盟誓，祇聽鶯聲嬌喘燕在啼。樹郎愛就愛到底。

SIDE (1)

1. 天涯孤客
2. 戲水鴛鴦
3. 念故鄉
4. 醒獅
5. 婚變
6. 愛就愛到底

文志唱片
Man Chi Records Co.

MCCS
10210



1

天涯孤客・鄭少秋

SIDE (2)

1. 離情淚
2. 劍氣如虹
3. 情絲剪不斷
4. 帝女花
5. 含笑說再見
6. 田園夢

文志唱片
Man Chi Records Co.

MCCS
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2

九龍彌敦道新興大厦四樓三〇二室

MAN CHI RECORDS CO.
302, SUN HING BUILDING
3/F KOWLOON HONG KONG

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MUSIC BY
RYUICHI SAKAMOTO DAVID BYRNE AND CONG SU
THE
LAST EMPEROR
JEREMY THOMAS PRESENTS A FILM BY BERNARDO BERTOLUCCI

SIDE A First Coronation · Open the Door · Where is Armo? Picking Up Brides · The Last Emperor – Theme Variation 1 · Rain (I Want A Divorce) · The Baby (was born dead) · The Last Emperor – Theme Variation 2 · The Last Emperor – Theme

SIDE B
Main Title Theme (The Last Emperor) · Picking a Bride · Bed · Wind, Rain and Water · Paper Emperor · Lunch · Red Guard · The Emperor's Waltz · The Red Guard Dance



MUSIC SUPERVISOR: RAY WILLIAMS

LONDON:
MUSICAL ASSOCIATE: HANS F ZIMMEF
CONDUCTOR: GAVYN WRIGHT
MUSIC RECORDED AND MIXED:
ABBEY ROAD STUDIOS
LILLIE YARD STUDIO/CTS STUI
ENGINEERS:
MIKE JARRATT/HAYDEN BEND
IAN SYLVESTER OF AUDIO FX
PRODUCERS: HANS F ZIMMER/AKI
DAVID BYRNE'S SESSIONS: RECORDED
ODYSSEY STUDIOS ENGINEER: CI T

TOKYO:
MUSICAL ASSOCIATE: AKI IKUTA
ADDITIONAL ARRANGEMENTS: KOJI UEN(
YUJI NOMI/LAU HONG QUAN
MUSIC RECORDED:
KATO STUDIO/ONKIO HAUS ST
ENGINEERS:
SHIGERU TAKISE/MICHIO NAK.
MUSIC DIGITALLY RECORDED WITH:
SONY/YAMAHA AND FAIRLIGHT
DAVID BYRNE APPEARS COURTESY OF:
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HANS F. ZIMMER/HAYDN BENI

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HAISHAN

海山名曲音樂帶

校園民歌精選(2)



海山唱片
HAISHAN

海山名曲音樂帶

校園民歌精選②

校園民歌精選(2)

- 柔情（蔡琴）
- 温來唱（銀霞）
- 的你來（葉佳修）
- 你彈分手後（潘安邦）
- 總在湖畔（陳淑樺）
- 在澎故鄉（銀霞）
- 分湖故事（潘安邦）
- 手後鄉
- 後事

- 恰似你的温柔
- 我來彈你來唱
- 思念總在分手後
- 外婆的澎湖灣
- 娃娃的故事
- 西風的故鄉
- 的盼

- 山谷中的灯火（潘安邦）
- 憶童年（銀霞）
- 流浪者的獨白（葉佳修）
- 城門·城門·雞蛋糕（旅行者三重唱）
- 生命的旅者（銀霞）
- 何必道珍重（趙曉潭）
- 回答（銀霞）

- 山谷中的灯火
- 憶童年
- 流浪者的獨白
- 城門·城門·雞蛋糕
- 生命的旅者
- 何必道珍重
- 回答

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恰似你的温柔

072

- 恰似你的溫柔　蔡琴
- 我來彈你來唱　銀霞
- 思念總在分手後　葉佳修
- 外婆的澎湖灣　潘安邦
- 娃娃的故事　陳淑華
- 西風的故鄉　銀霞
- 盼　潘安邦

072



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校園民歌精選 2

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- 山谷中的灯火　潘安邦
- 憶童年　銀霞
- 流浪者的獨白　葉佳修
- 城門·城門·雞蛋糕　旅行者三重唱
- 生命的旅者　銀霞
- 何必道珍重　趙曉凌
- 回答　銀霞

072



校園民歌精選(2)

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海山名曲音樂帶

HAISHAN

校園民歌精選(1)



海山名曲音樂帶

海山唱片 HAISHAN

校園民歌精選(1)

- 年輕人的心聲（潘安邦）
- 蘭花草（銀霞）
- 早安太陽（葉佳修）
- 七夕雨（陳淑樺）
- 陽光和小雨（潘安邦）
- 踏著夕陽歸去（葉佳修）
- 大海邊（江志祺）

- 鄉間小路（葉佳修）
- 蝸牛與黃鸝鳥（銀霞）
- 故鄉的風（潘安邦）
- 一個老頭穿靴（劉嘉玲）
- 偶然（銀霞）
- 愛情（王瑩玲）
- 小雨滴（王瑩玲）

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校園民歌精選 ①

蘭花草・偶然

071


● 年輕人的心 鄧麗君
● 蘭花花 潘安邦
● 早安太陽 銀霞
● 七夕雨 葉佳修
● 陽光和小鳥 陳淑樺
● 踏著夕陽歸去 潘安邦
● 大海邊 江志祺
071
海山唱片
HAISHAN
海山名曲音樂館
A
校園民歌精選(1)
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- 鄉間小路（葉佳修）
- 蝸牛與黃鸝鳥（銀霞）
- 故鄉的風（潘安邦）
- 一個老頭穿靴頭（劉嘉玲）
- 偶然（銀霞）
- 愛情（王瑩玲）
- 小雨滴（王瑩玲）

071



校園民歌精選（1）

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海山唱片
HAISHAN

海山名曲音樂帶

懷念國語老歌精選(1)



意難忘・郊道

海山唱片
HAISHAN

海山名曲音樂帶

國語
老歌精選
①

懷念國語老歌精選(1)

- 總有一天等到你（鳳飛飛）
- 水長流（姚蘇蓉）
- 月光小夜曲（楊小萍）
- 意難忘（鳳飛飛）
- 今夕何夕（陳蘭麗）
- 我有一段情（尤雅）

- 五月的風（張琍敏）
- 生命如花籃（謝雷）
- 郊道（姚蘇蓉）
- 未織綺羅香（陳蘭麗）
- 待嫁女兒心（張琍敏）
- 過去的春夢（謝雷）

意難忘・郊道

061

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● 總有一天等到你（鳳飛飛）
● 水長流（姚蘇蓉）
● 月光小夜曲（楊小萍）
● 意難忘（鳳飛飛）
● 今夕何夕（陳蘭麗）
● 我有一段情（尤雅）

061

海山唱片
HAI SHAN



海山名曲音樂帶

懷念國語老歌精選

(1)

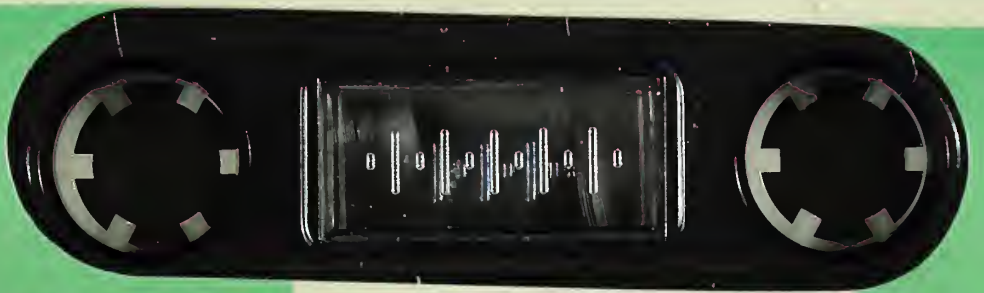
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- 未織綺羅香　陳蘭麗
- 待嫁女兒心　張琍敏
- 過去的春夢　謝雷

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海山唱片
HAISHAN

海山名曲音樂帶

懷念國語老歌精選 (1)

B

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綠島小夜曲



國際超級紅星

陳芬蘭

AK-854

告別歌壇留念

中國名歌

麗歌牌 錄音帶



國際紅星 陳芬蘭與中國名歌

AK 854

STEREO

陳芬蘭與中國名歌

CAK-854

1. 綠島小夜曲
2. 不了情
3. 重相逢
4. 西湖春
5. 今夕何夕
6. 阿蘭娜
7. 夕陽西下
8. 痴痴的等
9. 無限相思無限愁

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陳芬蘭與中國名歌

CAK-854

1. 湖畔四拍
2. 夢裡相思
3. 懷念
4. 初戀女
5. 秋詞
6. 薔薇之戀
7. 院不知啦！
8. 誰來告訴我
9. 尋夢園

2



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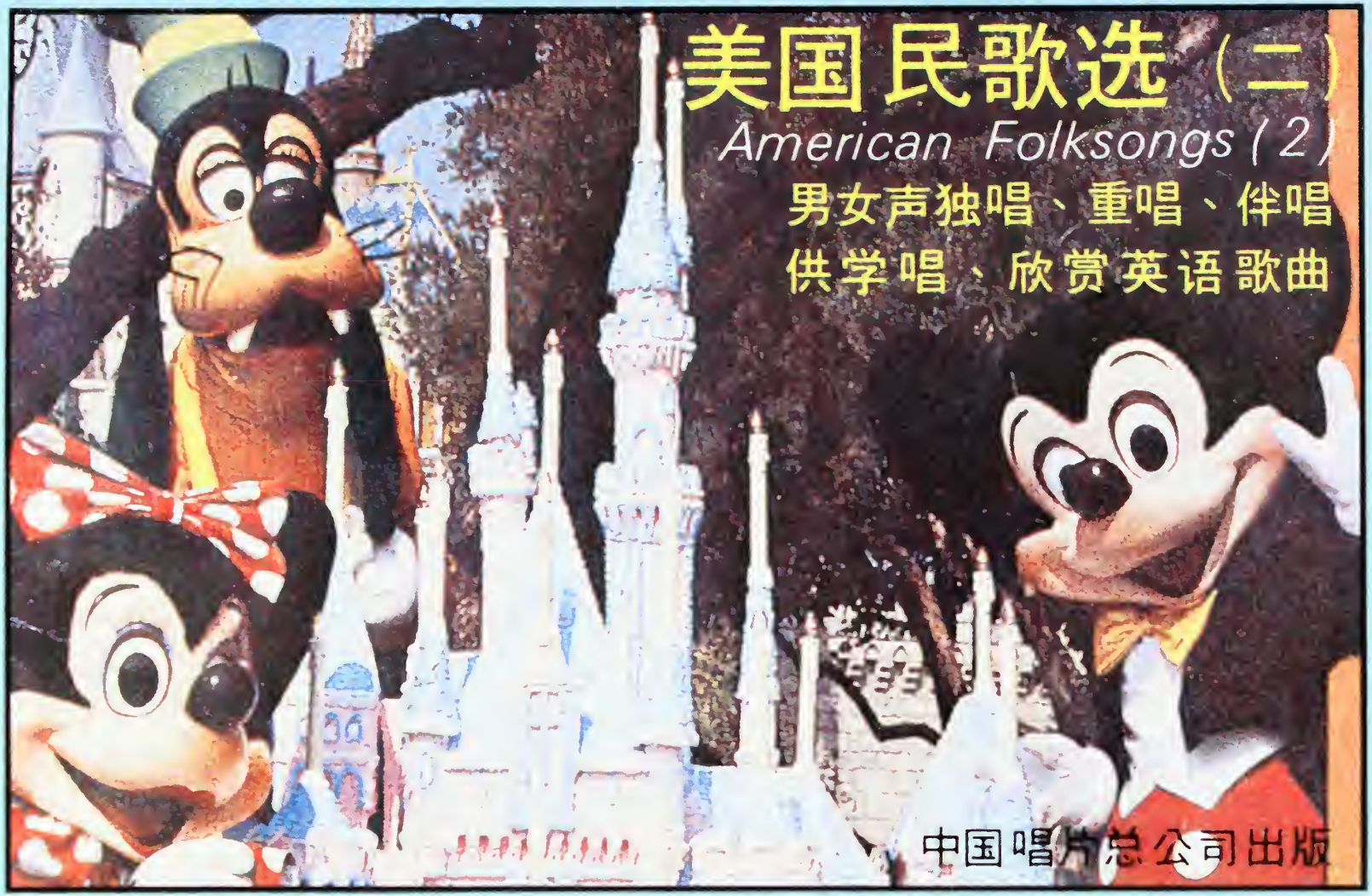
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American Folksongs (2)
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供学唱、欣赏英语歌曲
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美国民歌选（二）

中国青年室内乐团伴奏

指挥：邵恩

立体声

CRC

EL-7

美国民歌选（二）

中国青年室内乐团伴奏

指挥：邵恩

A：1. Swing Low, Sweet Chariot 2. Go Tell Aunt Rhody
3. Clementine 4. Home on the Range 5. I've Been Workin' on the Railroad
6. Down in the Valley 7. We Shall Overcome

B：1. 我们要战胜一切 2. 在山谷里 3. 我一直在铁路上干活
4. 家在放牧区 5. 克莱门蒂娜 6. 去告诉罗蒂阿姨
7. 可爱的马车从天上下来

编辑：瞿润德　音响导演：刘怀萱　封面设计：蔡国屏

中国唱片总公司出版·印制·发行

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美国民歌选《二》

American Folksongs (2)

男女声独唱、重唱、伴唱

——供学唱、欣赏英语歌曲

配器：王　宪

伴奏：中国青年室内乐团

　　小乐队

指挥：邵　恩

为了提高英语爱好者学习英语的兴趣，活跃学习生活，我们选录了七首在美国流传甚广的民歌，编辑了这个盒式音带出版。这些民歌具有柔美、热情、幽默、悲伤等风格；用英語演唱，以帮助大家学好这些民歌出发，有部分歌词用汉语演唱。

英语演唱者毕业于各种学校的英语专业，都爱好唱歌。他们不仅发音正确、吐字清晰；而且能掌握美国民歌的特点，演唱出不同风格的歌曲。

为便于学唱，A面是歌曲演唱，B面是伴奏音乐，其顺序A面与B面完全相反。当你学完A面的一首歌曲，立即翻到B面，就可找到此曲的伴奏音乐，供你跟随演唱。

这个盒带采用目前世界上最先进的用电脑控制的40路SSL 4000 E调音台、24轨A800录音机录音，清晰度好，声音悦耳、立体感强，如身临其境。

希望这七首美国民歌能对你学好英语、欣赏美国音乐有所帮助。

可爱的马车从天上下来

Swing Low, Sweet Chariot

方　霈演唱

传统民歌

渴望地

Swing low, sweet chariot,
Comin' for to carry me home!

Swing low, sweet chariot,
Comin' for to carry me home!

I looked over Jordan an' what did I see, Comin' for to carry me home?
A band of angels comin' after me, Comin' for to carry me home.

If you get there before I do,
Comin' for to carry me home,
Tell all my friends I'm comin' too, Comin' for to carry me home.

Sometimes I'm up, sometimes I'm down, Comin' for to carry me home.
But still my soul feels heavenly bound, Comin' for to carry me home.

去告诉罗蒂阿姨

Go Tell Aunt Rhody

卫　华演唱

传统民歌

悲哀叙述地

Go tell Aunt Rhody, Go tell Aunt Rhody,
Go tell Aunt Rhody her old gray goose is dead.

The one she's been saving, The one she's been saving,
The one she's been saving to make a feather bed.

She died in the millpond, She died in the millpond,
She died in the millpond, a-standing on her head.

The old gander's weeping, The old gander's weeping,
The old gander's weeping, because his wife is dead.

The goslings are mourning, The goslings are mourning,
The goslings are mourning, because their mother's dead.

She only had one feather, She only had one feather,
She only had one feather, a-sticking in her head.

克莱门蒂娜

Clementine

薛　烨
胡亚非　演唱

传统民歌

幽默地

In a cavern in a canyon, excavating for a mine,
Lived a miner, forty niner and his daughter Clementine.
Oh, my darlin', oh, my darlin',
Oh, my darlin' Clementine.
You are lost and gone forever, dreadful sorry Clementine.

Light she was and like a fairy and her shoes were number nine,
Herring boxes without topses, sandals were for Clementine.

Drove she ducklings to the water, every morning just at nine.
Stubbed her toe against a splinter, fell into the foaming brine.

Ruby lips above the water blowin' bubbles soft and fine.
But, alas, I was no swimmer so I lost my Clementine.

How I missed her, how I missed her, how I missed my Clementine,
Until I kissed her little sister and forgot my Clementine!

家在放牧区

Home on the Range

方　霈
方　霆　演唱

传统民歌

富于感情地

Oh, give me a home, where the buffalo roam, where the deer and the antelope play, where seldom is heard a discouraging word, and the skies are not cloudy all day. Home, home on the range, where the deer and the antelope play, where seldom is heard a discouraging word, and the skies are not cloudy all day.

我一直在铁路上干活

I've Been Workin' on the Roilrood

方　霆主唱

传统民歌

热情地

I've been workin' on the railroad, all the live long day.
I've been workin' on the railroad, just to pass the time away.
Can't you hear the whistle blow in'? Rise up so early in the morn!
Can't you hear the captain shoutin', "Dinah, blow your horn!"
Dinah, won't you blow, Dinah, won't you blow, Dinah, won't you blow your horn,
your horn? Dinah, won't you blow, Dinah, won't you blow, Dinah, won't you blow your horn?
Someone's in the kitchen with Dinah. Someone's in the kitchen, I know!
Someone's in the kitchen with Dinah Strummin' on the old banjo and singin':
Fee, fie, fiddlee yie-o, Fee, fie, fiddlee yie o o o o o, Fee, fie, fiddlee yie-o,
Strumnin' on the old banjo!

我在铁路上干活，整天真繁忙，我在铁路上干活，就这样消磨时光。当你听到口哨声音，就要快快起床！你没听见工头喊叫，"黛娜快把喇叭吹响！"黛娜你不吹，你呀不愿吹，难道你不愿把喇叭吹响？黛娜你不吹，你呀不愿吹，你不愿把喇叭吹响？黛娜在厨房里歌唱，我呀知道有个人弹着古老班卓琴，伴随她一起歌唱，歌声多么悠扬，多么悠扬，啦，啦啦，啦啦啦，歌声多么悠扬。

在山谷里

Down in the Valley

胡亚非主唱

传统民歌

梦幻地

Down in the valley, the valley so low, Hang your head over, hear the wind blow.

Hear the wind blow, dear, hear the wind blow, hang your head over, hear the wind blow.

Roses love sunshine, violets love dew; Angels in heaven know I love you.

If you don't love me, love whom you please, Put your arms round me, give me heart eas

Write me a letter, send it by mail; Send it in care of the Birmingham Jail.

Birmingham Jail, love, Birmingham Jail; Send it in care of the Birmingham Jail.

在山谷里，山谷是这样低，低下你的头，听风在呼啸。啊，我亲爱的，你听风在呼啸，低下你的头，听风在呼啸，玫瑰花爱阳光，紫罗兰爱露水，天上的安琪儿知道我爱你。

我们要战胜一切

We Shall Overcome

卫　华主唱
方　霆
伊·卡拉万、弗兰克·汉密尔顿
尔菲亚·霍顿、彼特·西格　词曲

坚定地

We shall overcome, we shall overcome, We shall overcome someday.

Oh, deep in my heart I do believe that we shall overcome someday.

We shall live in peace, we shall live in peace, we shall live in peace someday.

We'll walk hand in hand, we'll walk hand in hand, we'll walk hand in hand someday.

我们要战胜一切，我们要战胜一切，我们总有一天能战胜一切。我从心灵深处，坚决相信：我们要战胜一切。我们要和平的生活，我们要和平的生活，我们总有一天会和平生活。我们要团结向前，我们要团结向前，我们总有一天会团结前进。

男女声独唱、重唱、伴唱

1. Swing Low, Sweet Chariot
2. Go Tell Aunt Rhody
3. Clementine
4. Home on the Range
5. I've Been Workin' on the Railroad
6. Down in the Valley
7. We Shall Overcome

A
STEREO



中国唱片

EL-7

美国民歌选（二） American Folksongs （2）

中国唱片总公司出版、印制、发行
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男女声独唱、重唱、伴唱的伴奏音乐

1. 我们要战胜一切
2. 在山谷里
3. 我一直在铁路上干活
4. 家在放牧区
5. 克莱门蒂娜
6. 去告诉罗蒂阿姨
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B

STEREO



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Love song

愛之音

山歌

音樂帶



中國地方小調精華(1)

NO.5230

內附歌詞

中國地方小調精華(1)

桃花江·綠島小夜曲

國語歌曲

山歌 音樂帶

桃花江·綠島小夜曲

A

- 鳳陽花鼓
- 茉莉花
- 桃花江
- 康定情歌
- 杜鵑花
- 苗女弄杯
- 蒙古牧歌
- 月光小夜曲
- 四季香

B

- 綠島小夜曲
- 小小羊兒要回家
- 瓜棚小唱
- 明媒正娶
- 待嫁女兒心
- 如何能嫁他
- 山前山後百花開
- 知道不知道

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A

- 鳳茉桃康杜
- 陽定
- 莉花鵑
- 花情
- 鼓花江歌花
- 苗蒙月四
- 女古光
- 小季
- 弄牧夜
- 杯歌曲香



NO.5230 中國地方小調精華(1)

B

- 綠島小夜曲
- 小羊回家
- 瓜棚小兒要唱
- 明媒正娶

- 待嫁心他開道
- 如何兒嫁
- 山前山後百花
- 知道不知



NO.5230 中國地方小調精華(1)

SUNNY

聲麗音樂帶



世界名歌曲集

聖母頌

SUNNY STEREO

世界名歌曲集

聖母頌

STS-819

SUNNY

聲麗音樂帶

聖　母　頌

A

1.ANVIL CHARUS 茶花女
2.BRIDAL CHORUS 婚禮大合唱
3.SOLDIER'S CHORUS 士兵大合唱
4.DRINKING SONG 飲酒歌
5.SLEEPEN'S WAKE
6.HALLE LUJAH CHORUS

B

1.AUE MARIA 聖母頌
2.AUE MARIA 聖母頌
3.A MIGHTY FORTRESSIS OUR GOD
主與你同在
4.THE SOUND OF MUSIC 眞善美
5.BATTLE HYMN OF THE REPUBLIC
共和之禮讚

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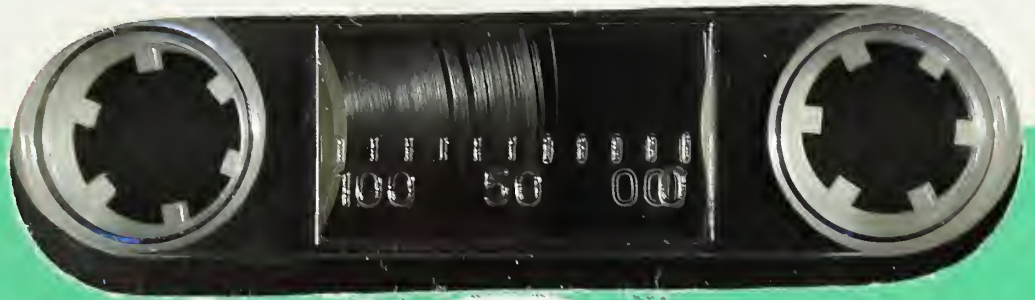
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A

STS
819
STEREO

STEREO



聲麗牌

世界名歌曲集

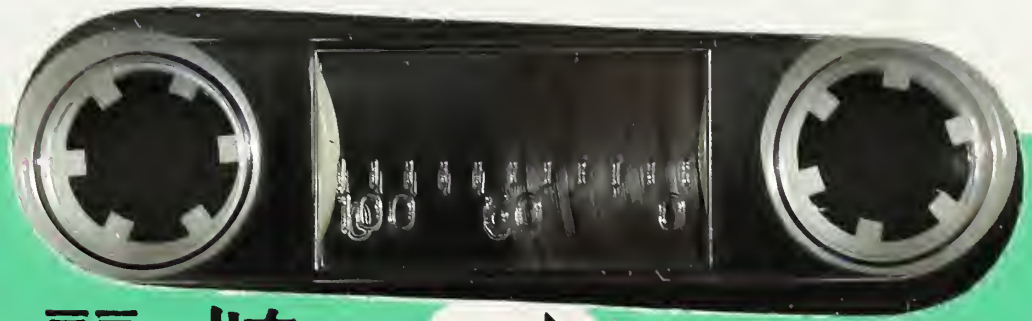
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819
STEREO

STEREO



聲麗牌

世界名歌曲集



小提琴精品(一)

流浪者之歌・羅曼史

DOLBY SYSTEM

EXTRA AUDIO EFFECTIVE



小提琴精品(一)

流浪者之歌・羅曼史

DOLBY SYSTEM

EXTRA AUDIO EFFECTIVE

小提琴精品(一)
Favorite Melody For Violin And Orchestra(1)

A

1. 蕭遜：詩曲
   CHAUSSON: Poeme
2. 拉威爾：匈牙利吉普賽人
   RAVEL: Tzigane (Rapsodie de Concert)

B

3. 沙拉薩提：流浪者之歌
   SARASATE: Zigeunerweisen, Op.20
4. 聖薩安斯：序奏和輪旋幻想曲
   SAINT-SAENS: Introduction & Rondo Capriccioso
5. 貝多芬：羅曼史F長調
   BEETHOVEN: Romance In F Major

Violin: JEAN-JACQUES KANTOROW

XCAE 說解附

小提琴精品(一) 流浪者之歌 羅曼史

Favorite Melody For Violin And Orchestra(1)

1. CHAUSSON: Poeme 蕭遜：詩曲
2. RAVEL: Tzigane (Rapsodie de Concert) 拉威爾：匈牙利吉普賽人
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小提琴精品(一)

樂曲解說

1. 詩曲

埃尼斯特、蕭遜（ 1855 — 99.），可說是法國羅曼主義精華，其作品以細膩和高貴氣質，可比喻爲香味濃郁的美麗花朵。他最初學法律，25歲進巴黎音樂學院先從馬斯尼後再從佛蘭克學習。通過法郎克與聖，薩安斯爲中心所組織的國民音樂協會活動，以所謂法郎克大的一分子受到其師影响極大，而有毛利斯，布紹爾爲基礎的＜愛和海的詩＞，交響曲變B長調，鋼琴、小提琴和弦樂四重奏協奏曲等等不少可愛作品，其中尤其＜詩曲＞可以說是提高蕭遜名氣的傑作。實際上，此曲詩情橫溢旋律流麗顯得突出外，對作曲家的熱情昂揚和高尙精神飛翔也實現了罕見的高度境界。

1896 年作曲，初演在次年 4 月 4 日，由呈獻者依柴以小提琴演出。

2. 流浪者之歌

巴布羅，沙拉薩提（ 1844 — 1908 ）在多數小提琴名手輩出的十九世紀後半到本世紀初期，以最優秀的存在而風靡一世。自幼顯出非凡才能，在巴黎音樂學院拜師阿拉爾，13歲得頭獎畢業，以後不論歐洲或在其他各地都舉行了世界性音樂活動而獲得光輝燦爛的大成功。據傳其富有魅力的音色，柔和的技巧，使所有的人都被緊緊迷惑住了。

被沙拉薩提名技迷住的當時各作曲家，爲他寫了各類曲子，拉羅的＜西班牙交響曲＞，聖，薩安斯的三支小提琴協奏曲及＜序奏和輪旋幻想曲＞，布魯夫的小提琴協奏曲第二首及＜蘇格蘭幻想曲＞等等都是其中特別有名的曲子。

做爲作曲家，沙拉薩提主要以依據其生國西班牙民族舞蹈的小品知名，＜西班牙舞曲集＞＜巴斯克奇想曲＞等之外，＜流浪者之歌＞爲所有小提琴家喜歡演奏而負有盛名。＜流浪者之歌＞意謂吉普賽曲子，前半部唱出這民族獨特的哀感，後半部將託着奔放熱情的這樂器華麗難技效果發揮的淋漓盡緻。

3. 序奏和輪旋幻想曲

聖桑（ 1835 — 1921 ）對近代器樂復興付出頗多心力，寫出很多具有古典式均衡的管弦樂曲及協奏曲或室內樂曲。他的小提琴曲有三支協奏曲及＜序奏和輪旋幻想曲＞等主要作品，都由於爲名手沙拉薩提所寫而比較突出，有關其開頭＜小提琴協奏曲第一首＞的成立，他有下面的記載。「初次見到沙拉薩提，他正象徵青春年少充滿活氣，淡淡鬚影覆蓋他的上唇，那時他已經是極負盛名的人物，他像是很輕易似的，要求給他寫出一首協奏曲，我被他完全迷住並心甘情願答應了他，那就是A長調協奏曲」。

第一首協奏曲是第一樂章較短的曲子，而＜序奏和輪旋幻想曲＞本來被構想爲該協奏曲的終樂章，實際上却成了獨立的一支曲子。作曲是 1863 年，二年後的 1865 年由沙拉薩提獨奏作曲者指揮首次演出。序奏部爲緩慢（マリンコンコ），而以進行曲式旋律開始的快但不太快的主部，即以自由輪旋曲形式寫成而將華麗技巧完全發揮出來。

4. 匈牙利吉普賽人（拉威爾）

毛利斯，拉威爾（ 1875 — 1937 ）留下很多知性而明晰且充滿感覺性洗練的作品。他同時在把異國情感注以生命方面具有優異技巧，尤其在他具有血統的西班牙爲題材的幾首曲子特別出名。＜匈牙利吉普賽人＞係以匈牙利民族舞曲查理達休的＜爲小提琴和管弦樂而作的狂詩曲＞爲基礎，拉維爾在這裡，把吉普賽音樂的憂愁和熱情巧妙運用發揮，並且把它作成具有拉威爾獨特洗練風味的曲子。

5. 羅曼史F長調（貝多芬）

貝多芬（ 1770 — 1827 ）留下兩曲小提琴和管弦樂的羅曼史，都是1802～3年左右的作品，在同時期爲這樂器所作的曲子有小提琴奏鳴曲第 6. 7. 8. 曲（1802年），第 9. 曲＜克羅采＞（ 1803 年）等，並在 1806 年出現了大規模的小提琴協奏曲。兩曲羅曼史在這些大作之間，或許可當作這位樂聖的所謂休閑時間，不過它那抒情的美麗旋律却與具有架構的大作別有異趣而成了披瀝樂聖率直心情的可愛小品。尤其第二曲F長調，以緩慢優美調子唱出的開頭旋律，以甜美中帶有柔和親密感以及深動高尙的氣分而廣受喜愛。

演奏者介紹：

近年顯著活躍的法國小提琴家甘多羅， 1945 年 10 月在坎奴出生。就學尼斯音樂學院而於 1958 年 13 歲時以第一名畢業，繼在巴黎音樂學院拜師路尼、貝尼帝底，就在次年1959年以第一名畢業。自 1962 年在卡爾，弗烈希大賽中得到第一名起， 1963 年在倫一帝波大賽得第 6 名， 1964 年帕格尼尼大賽得第一名，而在 1965 年日內瓦大賽中得第二名（第一名從缺），更在 1968 年提波，維爾加大賽中得獎等等，閃爍着各種榮耀。現在除在巴黎音樂學院執教外，以理論家也極爲活躍，而給日本哥倫比亞公司錄製巴哈的＜無伴奏小提琴奏鳴曲＞外，莫札特、布拉姆斯、舒曼、佛烈等，讓人們聽取許多具有豐富感性的演奏。

指揮者井上道義 1946 年東京出生，在桐朋學園大學指揮系拜師齊藤秀雄。 1970 年成爲東京都交響樂團副指揮，1971年米蘭「斯卡拉劇院」主辦的第六屆格度，甘特路里紀念指揮者大賽中優勝而大受注目。同年10月指揮查滋布克，莫札特管弦樂團並錄製唱片。1972年在意大利各地指揮外，在倫敦的傑里比達格主辦的講習會中，其才能也得到極高評價。在德國科倫、西班牙、丹麥也指揮過。 1973 年在美國華盛頓首次登台。 1976 年定期指揮日本愛好音樂者樂隊而在日本首次登台外，更在歐洲、東歐、南非各地指揮。1977年就任紐西蘭國立交響樂團首席客座指揮，係日本人在「斯卡拉劇院」指揮新作巴蕾舞蹈的第一人。以後指揮了NHK交響樂團爲首的日本主要交響樂團，在歐洲各地也有不少活動。

新日本愛好音樂者交響樂團，於1972年 7 月以原日本愛好音樂者交響樂團團員約30名爲母體出發，由於小澤征爾的薰陶，成爲日本主要交響樂團之一而具備了高度實力。

A

小提琴精品(一) C403-1

DOLBY SYSTEM

1. CHAUSSON: Poeme
2. RAVEL: Tzigane (Rapsodie de Concert)
3. SARASATE: Zigeuneisen, Op.20 沙拉薩提：流浪者之歌
4. SAINT-SAENS: Introduction & Rondo Capriccioso



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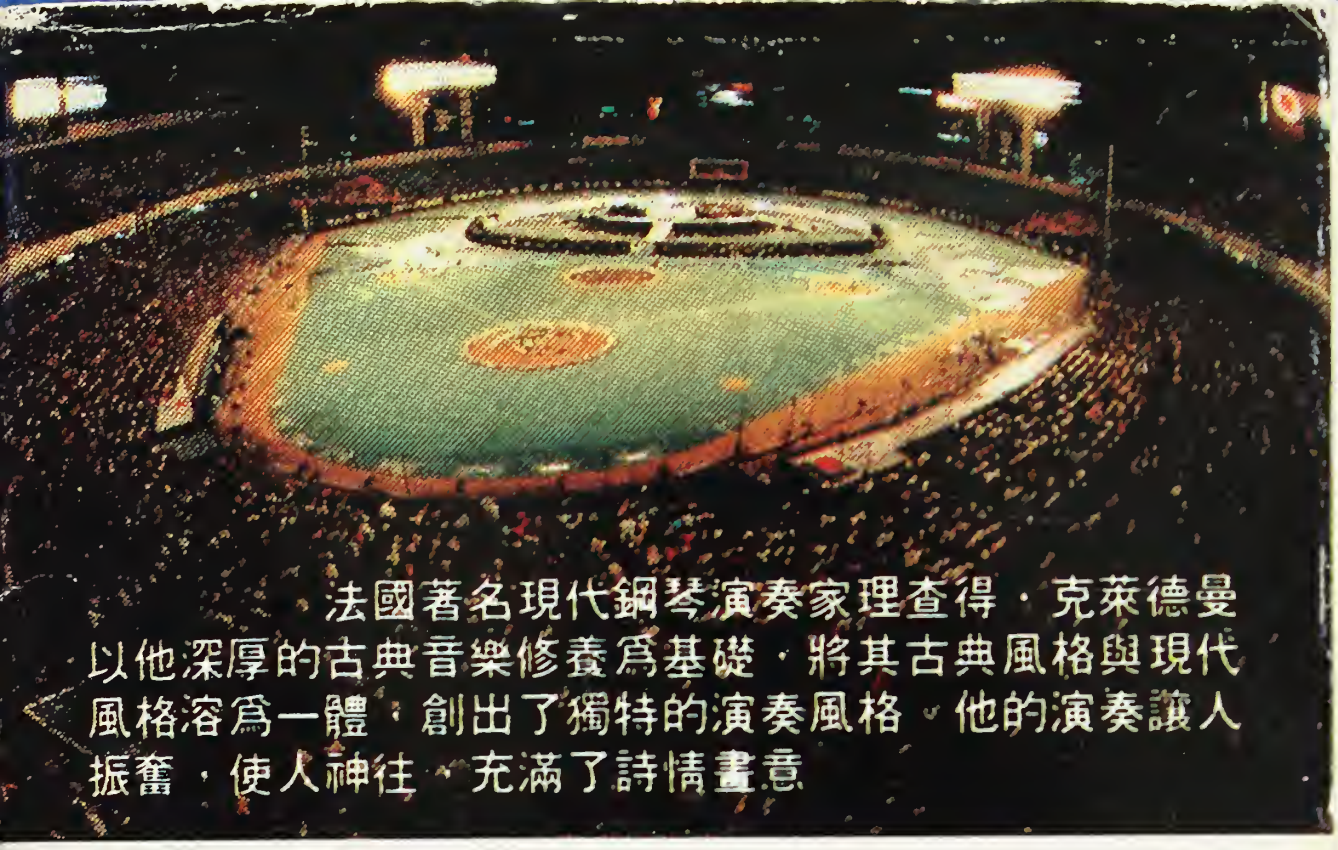

B
小提琴精品(一) C403-1
DOLBY SYSTEM
5. BEETHOVEN: Romance In F Major
貝多芬：羅曼史F長調
Violin: JEAN-JACQUES KANTOROW
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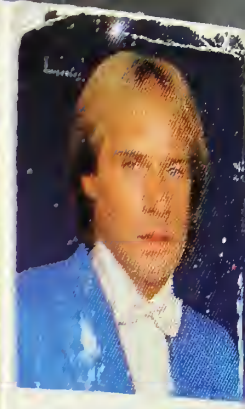
（法）理查得·克莱德曼演奏

现代钢琴曲



OK
中国少数民族经济文
化开发总公司敬献





現代鋼琴曲「命運」

（法）理查得・克萊德曼演奏

法國著名現代鋼琴演奏家理查得・克萊德曼以他深厚的古典音樂修養爲基礎，將其古典風格與現代風格溶爲一體，創出了獨特的演奏風格。他的演奏讓人振奮，使人神往，充滿了詩情畫意

SIDE ONE

1. 命運
2. 獻給愛麗絲
3. 秋日的私語
4. 愛的紀念
5. 托卡塔曲
6. 古麗斯郎布斯
7. 羅密歐與朱麗葉
8. 藍色的愛

SIDE TWO

1. 海邊的阿狄麗雅
2. 愛之夢
3. 愛的諧奏曲
4. 一路平安！瑪麗亞！
5. 藍色回旋曲
6. “拉拉”主題曲
7. 玫瑰色的人生
8. 愛情的故事

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浪花

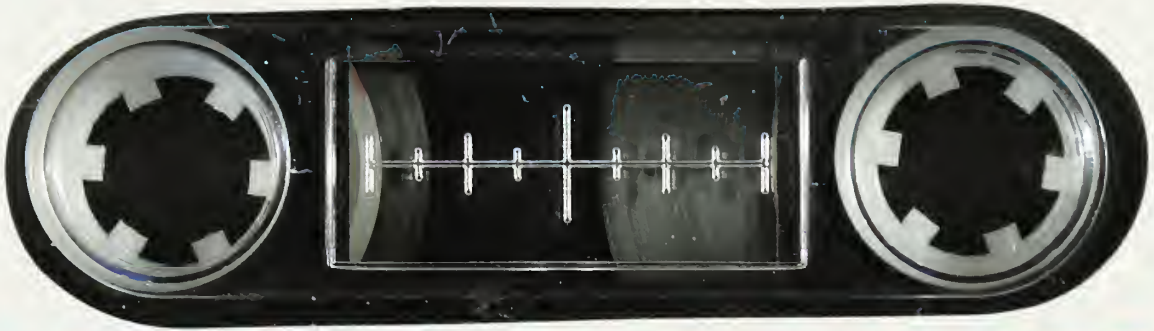
现代钢琴曲《命运》

1.命运　2.献给爱丽丝　3.秋日的私语　4.爱的纪念　5.托卡塔曲

6.古丽斯郎布斯　7.罗密欧与朱丽叶　8.蓝色的爱

浪花

SM-3



1

SIDE

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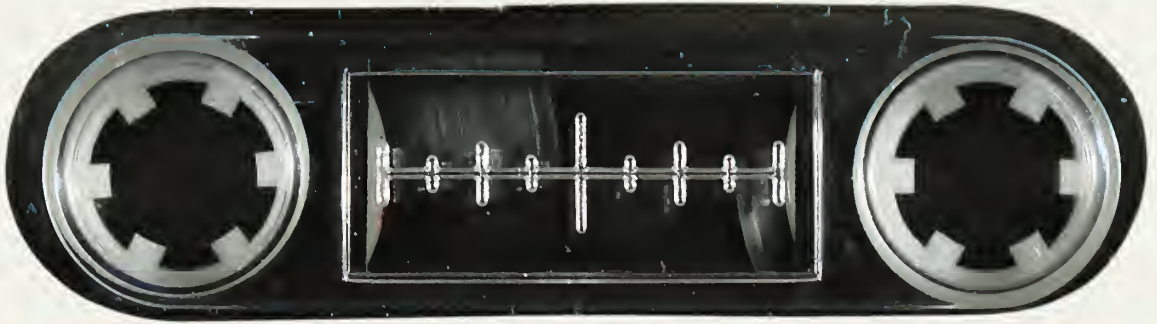
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现代钢琴曲《命运》

1.海边的阿狄丽雅　2.爱之梦　3.爱的谐奏曲　4.一路平安！玛丽亚！

5.蓝色回旋曲　6.“拉拉”主题曲　7.玫瑰色的人生　8.爱情的故事



浪花

SM—3

2

SIDE

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℗ 1986

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COBALT
HIGH-TECH

251699-4



251699-4

SUSSUDIO — ONLY YOU KNOW
AND I KNOW — LONG, LONG WAY TO
GO — I DON'T WANNA KNOW
ONE MORE NIGHT

25.1699-4

1



NO JACKET REQUIRED — PHIL COLLINS

DON'T LOSE MY NUMBER — WHO SAID
I WOULD — DOESN'T ANYBODY STAY
TOGETHER ANYMORE — INSIDE OUT
TAKE ME HOME

25.1699-4

2



NO JACKET REQUIRED — PHIL COLLINS

DOLBY HX PRO

COBALT HIGH-TECH

251699-4

Side One

Sussudio
Only You Know And I Know
Long Long Way To Go
I Don't Wanna Know
One More Night

Side Two

Don't Lose My Number
Who Said I Would
Doesn't Anybody Stay Together Anymore
Inside Out
Take Me Home

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No Jacket Required Phil Collins

251699-4

COBALT HIGH-TECH

DO

麗歌牌 錄音帶

國際紅星
陳芬蘭與中國名歌

- 綠島小夜曲
- 不了情
- 重相逢
- 西湖春
- 今夕何夕
- 阿蘭娜
- 夕陽西下
- 痴痴的等待
- 無限相思無限愁

- 湖畔四拍
- 夢裡相思
- 懷念
- 初戀女
- 秋詞
- 薔薇之戀
- 阮不知啦！
- 誰來告訴我
- 尋夢園

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RCA VICTOR
LPM-1333
A "NEW ORTHOPHONIC" HIGH FIDELITY RECORDING
MIDNIGHT FOR TWO
THE THREE SUNS WITH PIPE ORGAN
PHOTO: MURRAY LADEN
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MIDNIGHT FOR TWO

THE WORLD IS WAITING FOR THE SUNRISE • WHEN YUBA PLAYS THE RUMBA ON THE TUBA
MEMORY LANE • BLUE TANGO • I DON'T STAND A GHOST OF A CHANCE • INTERMISSION TIME — SIDE 1

STELLA BY STARLIGHT • CUMANA • MIDNIGHT FOR TWO
AIN'T MISBEHAVIN' • LET'S CALL THE WHOLE THING OFF • THE VERY THOUGHT OF YOU — SIDE 2

The Three Suns
with Ray Bohr on the Pipe Organ
Produced by Al Nevins — Arranged by Sid Ramin







Somewhat later than midnight and far earlier than the world usually waits for the sunrise, two giants collaborated to create mighty fine music. The Three Suns have found a powerful friend in the thunderous pipe organ to complete this present package — MIDNIGHT FOR TWO.

Throughout their years of producing records, the Three Suns have established a reputation for palatable sounds. These sounds have been projected within the instrumentation of the group — accordion, guitar and organ — and, when desiring enhancement of the customary instruments, elaborated to include strings, brass and woodwinds. At times Al Nevins, producer of all of the Three Suns musical endeavors, has reached into the instrumental bag of tricks to uncover the exotic, the refreshing and the novel in sound. This imagination has placed the Three Suns on a pinnacle of musical taste. There has never been a bad record nor a bulky album. Thought and description have been blended with an understanding of what you would like to hear and the end result — success after success.

Surrounding the Three Suns on recording sessions have been the master craftsmen of the music business. Somehow the sessions seem easier, more pleasant, and apparently the food and coffee most plentiful, under the auspices of the genial Suns. Now they have set aside the orchestras of twenty, thirty and forty musicians and uncovered the sounds of sixty-four men in the mighty giant. The pipe organ is a dreamland Gargantua. Sounds are multi-full. Ray Bohr, an album artist in his own right, has applied his deft hands to share this mixture of midnight revelry. It is not enough simply to combine the Suns with pipe organ and then call it an album.

Al Nevins recruited Sid Ramin, arranger extraordinary, and planned this project step by step. Sid Ramin, well seasoned by years of conjuring the spectacular scores of the Milton Berle TV shows and many other choice assignments, delivered the Three Suns with a new sound. The taste, talent and style remained the same, however — the addition was to be only one more person with a tremendous calling — the pipe organ. One of New York's largest theaters was then recruited to cage the mighty pipe organ with the Three Suns. Take a few standards, sprinkle with brightness, add a fresh face and another enchanting album is completed.

From start to finish MIDNIGHT FOR TWO listens like a four-star picture. There is something new added to all the old standards. The Three Suns and Ray Bohr on the organ initially kick out their feet with a happy spirit of optimism on *The World Is Waiting for the Sunrise.* Number after number the projection is alive. Notes appear real and moods are transplanted to you personally. Halfway through this MIDNIGHT FOR TWO, we prepare for a change with a Morty Nevins original, *Intermission Time* — then on to more delight on the second side with a special contribution from the pen of Sid Ramin, *Midnight for Two.* Breaking down one number after another would be useless, as the package is a gift no one would refuse. In fact, it may be just what you wanted, needed, or didn't have — to make your listening hours worthwhile.

Ray Bohr has excelled on the pipe organ and presented a new friend with the Three Suns. Twelve arrangements, delightfully planned by Sid Ramin, are coupled on one disc to provide an experience after dark for the most discriminating.

The end result — Al Nevins' production of MIDNIGHT FOR TWO is palatable for play anytime.

NOEL R. KRAMER

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Enjoy these eight great concert favorites!











SPEAK SOFTLY LOVE



TONY RICCIO

SIDE 1

1. *SPEAK SOFTLY LOVE–2:30*
2. *CIAO CIAO BAMBINO–2:19*
3. *FOR THE GOOD TIMES–3:00*
4. *SWEETHEART–3:05*
5. *MALA FEMMENA–2:38*
6. *PUT YOUR HAND IN THE HAND–3:01*

SIDE 2

1. *THE MORNING AFTER–2:41*
2. *ALONE AGAIN (Naturally)–2:36*
3. *LOVE ME WITH ALL YOUR HEART–2:53*
4. *LOVE–1:40*
5. *SUMMER TIME IN VENICE–2:35*
6. *FIRST TIME EVER I SAW YOUR FACE–2:34*

To Carl & Penny,
Hope to see you again soon
in Daytona Beach,
Sincerely
Tony Riccio Jr.

Young—Refreshing—Clean Cut

This is the impression you get when you meet Tony for the first time.

Born and raised in Bridgeport, Connecticut, Tony started singing professionally at the age of 15. In 1967 he joined the Navy where his unusual talent was recognized and he had the chance to spend his four service years as a musician with several Navy bands.

Out of the service Tony decided to make Florida his home. I asked Tony "Why did you decide to make this album a musical trip through the Mediterranean?"—Well—he thought he just liked the music. Maybe it is the Italian blood in his veins since both of Tony's grandparents came from there a long time ago.

When you lower the tonearm of your turntable toward the first groove now, close your eyes and lean back in your chair; as the music surrounds you, you can almost see Tony sitting on stage with his Cordovox and sing to you "Speak Softly Love".

Larry D. Shaw
SCULPTURED SOUND STUDIOS

Sincere thanks to a good friend, Guido Levetto.



PETER SELLERS as
President Muffley



GEORGE C. SCOTT as
General "Buck" Turgidson



PETER SELLERS as
Group Captain Mandrake



STERLING HAYDEN as
General Jack D. Ripper



TRACY REED as
"Miss Foreign Affairs"



PETER SELLERS as
Dr. Strangelove

Peter Sellers • George C. Scott

Stanley Kubrick's

Dr. Strangelove

or: How I Learned To Stop Worrying And Love The Bomb

also starring **Sterling Hayden · Keenan Wynn · Slim Pickens** and introducing **Tracy Reed** (as "Miss Foreign Affairs") Screenplay by **Stanley Kubrick, Peter George & Terry Southern** Based on the book "Red Alert" by Peter George Produced & Directed by **Stanley Kubrick** A Columbia Pictures Release

Great films are great in every respect—performances, direction, screen play, cinematography, costume, design and, of course, music. Stanley Kubrick's "Dr. Strangelove or: How I Learned To Stop Worrying And Love The Bomb" virtually exploded onto the American movie scene early this year and was greeted by the most sensational reviews ever to be bestowed on a film. Critical raves were repeated in subsequent openings throughout the world. In short it is a great film. ■ Supporting the brilliant action of the motion picture was a background score that matched and complemented the satirical wit of the funny and fascinating film. The main theme from "Dr. Strangelove" is included in this album of songs from memorable movies. This theme and the others are among the best to be composed for films. ■ All of the films made a strong impact when released. The musical themes from these motion pictures will help recall some of the most wonderful moments from these exciting screen events. Some of the themes are parts of coveted Academy Award scores. Others have become musical standards. All have the distinction of having been introduced in exceptional motion pictures.

Produced by JACK LEWIS

SIDE 1

1.	THEME FROM DR. STRANGELOVE (L. Johnson)	The Laurie Johnson Orchestra Screen Gems-Columbia Music, Inc.-BMI 2:17
2.	THEME FROM THE VICTORS (My Special Dream) (S. Kaplan - F. Douglas - H. Greenfield)	Sol Kaplan & Orchestra Screen Gems-Columbia Music, Inc.-BMI 2:36
3.	RIVER KWAI MARCH-COLONEL BOGEY (Arnold-Aldford)	Morris Stoloff & Orchestra—Columbia Pictures Music/Boosey & Hawkes-ASCAP 2:30
4.	MOONGLOW-PICNIC (Mills-Duning-Hudson-Delange)	Morris Stoloff & Orchestra—Mills Music/ Columbia Pictures Music-ASCAP 3:01
5.	FROM HERE TO ETERNITY (Karger-Wells)	Morris Stoloff & Orchestra Columbia Pictures Music-ASCAP 2:44
6.	DIAMOND HEAD THEME (H. Winterhalter)	Johnny Williams Conducting the Columbia Pictures Studio Orch., Columbia Pictures Music-ASCAP 2:28
7.	DAMN THE DEFIANT! (C. Parker)	Orchestra Conducted by Muir Mathieson Columbia Pictures Music-ASCAP..... 3:05

SIDE 2

1.	LAWRENCE OF ARABIA (M. Jarre)	Orchestra Conducted by Maurice Jarre Gower Music, Inc.-BMI 1:54
2.	THEME FROM PSYCHE 59 (K. V. Jones)	Orchestra Conducted by K. V. Jones Screen Gems-Columbia Music, Inc. BMI . . 1:40
3.	IN THE FRENCH STYLE (J. Kosma)	Norman Percival & His Orchestra Screen Gems-Columbia Music Inc-BMI 2:14
4.	BARABBAS (M Nascimbene)	Orchestra Conducted by Mario Nascimbene Columbia Pictures Music-ASCAP 5:05
5.	SONG WITHOUT END (The Rakoczy March) (Berlioz)	Orchestra Conducted by Morris Stoloff Columbia Pictures Music-ASCAP 4:02
6.	THEME FROM THE INTERNS (Toss Me A Scalpel) (L. Stevens)	Leith Stevens & Orchestra Gower Music Inc-BMI..... 2:53

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COLPIX RECORDS

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HI FIDELITY

GUY GRECO
and
THE FOUR SAINTS

L.M.I. records
101

SIDE A.

1. BACK IN THE U.S.A.	ASCAP	2:38
2. FUNKY TOWN	ASCAP	3:01
3. IF	ASCAP	4:15
4. LLOYD PRICE MEDLEY	ASCAP	3:39
5. GIVE ME SOME LOVIN'	ASCAP	3:45
6. ALL I HAVE TO DO IS DREAM	ASCAP	2:52

SIDE B.

1. SWEET ROSE	ASCAP	3:32
2. BOOGIE WOOGIE BUGLE BOY	ASCAP	2:29
3. CHATTANOOGA CHOO-CHOO	ASCAP	2:35
4. OLDIES BUT GOODIES	ASCAP/BMI	4:20
5. TERRY'S POLKA	ASCAP	2:09
6. KALAMAZOO	ASCAP	2:01
7. AL DI LA	ASCAP	3:36

GUY GRECO AND THE FOUR SAINTS are not just musicians, or entertainers, or singers, they are just five men at work with one idea and goal. That is to bring as much fun and pleasure to their audience as they can.

In the past 20 years it didn't matter if there were six customers in a nightclub or 2000 guests at a Cotillion Ball. To them every audience was there to have a good time and so were Guy Greco and the Four Saints.

Their antics on stage and the fun worded songs they sing are for everyone to enjoy. It's not a put on, it's genuine. The band knows it and the audience knows it.

Of course this relationship with the audience could not have occurred unless the talent was there in the first place. The musical background of these five gentlemen is varied, extensive, and learned.

Guy Greco, founder and leader, sings lead and directs the flow of the group's program. He has a clear strong voice that gives stability and meaning to every song they do. His saxophone work also adds a special touch when others are performing or when he takes a solo.

Gene Lonchar, organ and keyboards, is the foundation of all the music in the group. His unique style of keyboards is unparalleled in creating understanding melodies and chords while also giving excitement and expression to every song played. He sings strong harmony on most songs with occasional leads.

Walt Pickell, Percussionist and head crazy in the group is responsible for creating the solid drive the group has on its rock and swing tunes as well as the pronounced beat on every tune that makes even non-dancers want to move their feet on the dance floor. Walt provides a lot of the comedy and pure unabashed fun for all from the stage and among the people in the audience. He sings lead on most rock tunes and provides tenor harmony on the ballads.

Gus Interrante, bass, is the mysterious one in the group but his pulsating bass line rhythms are no mystery. Gus underlines the total drive of the group with his steady and influential beat which provides great depth to the music.

Gene Corbo, man for all instruments, makes a large contribution to the music by embellishing the melodies on trumpet and trombone and providing background on string machine and piano. He also fills in for Walt on traps and helps on Latin rhythms. Gene also does his own antics in many of the skits and adds another harmony voice on the vocals.

This album was made for their audiences to enjoy and not to showcase their individual talents. Tens of thousands of people have danced to Guy Greco and the Four Saints throughout the years in places like the Westover Inn and Golf Club in Norristown and the beautiful Sunnybrook Ballroom in Pottstown. (Eleven out of the last fourteen New Year's Eve Parties have featured Guy Greco and the Four Saints in the ballroom.) They have also appeared in all the hotels in Philadelphia, and they have also appeared in Washington, D.C., Baltimore, Hershey, Harrisburg, and Atlantic City. They've performed at affairs such as Cotillions, dinner dances, concerts, weddings, picnics, political fund raisers, proms, and even on a cruise ship.

On this, their first album they do what they do best, perform for the people and have a good time.

Cover Photo: Ouca Studio, Norristown, PA
Engineer: Terry Heffman
Designed/Printed/Fabricated: Lee Myles Assoc. Inc., N.Y.



Dave LaBarge

DRUMS

Age 24 Birthplace: Tupper Lake, N.Y.

Musical Education: Self Taught

Hobbies: Golf — Skiing

Marital Status: Single



Dick Tosti

VOCALIST — GUITARIST

Age 24 Birthplace: Rochester, N.Y.

Musical Education: Cincinnati Conservatory of Music

Hobbies: Collecting of Music Records of Famous Guitarists — Swimming — Bowling — Billards

Marital Status: Single



Sy Salamy

BASS

Age 24 Birthplace: Tupper Lake, N.Y.

Musical Education: Self Taught

Hobbies: Cooking

Marital Status: Single



Here at last! The Album you all have been asking for.

Because of the many requests from the patrons of the Mar Mac Lounge in Saranac Lake, this Album was put together.

Arnie and Marsha McClay, owners of the Mar Mac Lounge, located at 8 Bloomingdale Ave, Saranac Lake, who gave the Dick Tosti Trio an opportunity to showcase their talents contributed to make this Album possible for their patrons.

The tunes in this Album are those most requested by all who came to listen or dance to the music of the Dick Tosti Trio during their 8 month S R O Engagement at the Mar Mac Lounge in Saranac Lake, New York

YOU too will agree — its MUSIC...!

Ken Charles
"Producer"

ATLANTIC

STEREO
SD 8222

ARIF MARDIN
GLASS ONION

ARIF MARDIN?

Arif Mardin was discovered lurking behind a National guitar in tha storage room of Fame Recording Studios in Muscle Shoals, Alabama. Swathed to the occipital in a Galanos burnoosa, tha crafty Levantine maintained that he was maraly resting on the last leg of a hadj to Iuka, Mississippi—a devoir committed before his birth by a hebephrenic hamal on his maternal side as an offering to Allah to pravant General Allenby from obtaining a certain historical strategic objective. "Check tha third bar of letter B; the dobro is playing F naturel while the Leslie is in reverse," he hissad uncontrollably at Tom Dowd, who was gallantly "producing" a Wilson Pickett session while "executive" Jerry Wexler was wasting a Brunswick stew at Singlaton's. In a trice the surly Seljuk was rousted into service and was soon writing horn parts which were to elicit barely disguised smirks from the ilk of Wayne Jackson and Bowlegs Miller, the millionaire Memphis musicians who are still gigging for laughs.

Dissolve to Atlantic studios, New York: "Memphis sound, my tookus," Felix Cavaliere was saying at a midnight overdub session to the cowering Turk. "I want seven trumpets in seven-part harmony against moving cellos with a countermelody in the violins."

"Sure enough, Italian cap'n," Arif say. His penchant for mollification was already honing to its keenest edge. The keepers were watching him closely; in another month they would throw him in with Lew Futterman or Charlie Greene.

MONTAGE:

Night school classes in civics, bop-talk for new citizens, old Charlie Ventura licks, farmed-out scores for BMI dinners, miles of leader tape, Solomon Burke changes, spoiled acetates, cheeseburger all in the faders, drugstore coffee in the console, Nesuhi upside your head, upstairs studio Atlantic, downstairs studio Atlantic, Chips' studio Memphis, Stax Memphis, Rick Hall's Fame studios Muscle Shoals, Muscle Shoals Sound Studios, idiot TV "arrangers," Lincoln Center grief, jazz dates, pop dates, r&b dates. And that's some of it.



What, then, is an Arif Mardin, this cryptic locution that has been appearing with baffling regularity on labels, surveys, reviews, ads, and charts?

Well, to us Arif Mardin is our well loved colleague who came here as a music student to the Berklee School of Music in Boston from Turkey in 1958 and who Nesuhi Ertegun brought to the Atlantic studios to be an apprentice editor, quondam leader spliicer, and general engineering acolyte. Arif's ambition was to get Diz or Duke to record one of his jazz compositions; both so did, and Nesuhi began to use Arif to supervise jazz dates, then to sketching horn fills.

Incurably exposed, he contracted r&b fever, and he began to work with Atlantic's Tom Dowd and me, arranging and co-producing for Aretha Franklin, Arthur Conley, Wilson Pickett, King Curtis, The Rascals, The Sweet Inspirations, Dusty Springfield. Chér and so many others.

Arif is polite and warm to the point of self-effacing courtliness, and his love and concern shine through. Musicians in studios between 60th Street and Muscle Shoals have the deepest affection for him as a man and limitless regard for his musicianship. He is a terrific session director with intent and thrust, and yet is always exquisitely courteous. All artists with whom he has worked venerate him.

He is 37 at this writing, married, has two young children, is a fine host, adept in wines, soulful in bridge, literate, well educated, urbane, eclectically versed in all music, able to converse with equal facility on 16th century secular song and Tom Cogbill's bass lines alike. He reads, he digs theater and film, painting, he has a wide acquaintance among the diplomatic set (his family name is as famous in Turkey as, let us say, Rockefeller here).

This album has been in his system for a long time. Please to notice the roots: blues, country, early rock, new rock, jazz, and, always, soul. And, to our notion, the brilliant arrangements and their execution do that which is currently much discussed and almost never accomplished: they truly combine rock, blues and jazz in a fully realized way. The groove is always there, the taste impeccable.

The sessions were a deep pleasure for the ineffable Muscle Shoals rhythm section, they told us. They exhibit their tremendous ability and versatility on this eclectically beautiful LP, from the stone funk of *Midnight Walk* to the Eastern rhythms of *How Can I Be Sure*.

Far out Pasha Mardin, we salute you and your too-tight LP, "Glass Onion."

Your picture is on the front.

Your Atlantic People's Scribe,
JERRY WEXLER

SIDE ONE

1. **GLASS ONION**
(By John Lennon & Paul McCartney; Maclen, BMI. Time: 2:42)
2. **PROUD MARY**
(By John C. Fogerty; Jondora, BMI. Time: 3:32)
3. **SYMPATHY FOR THE DEVIL**
(By Mick Jagger & Keith Richard; Gideon, BMI. Time: 3:56)
4. **WALK ON BY**
(By Hal David & Burt Bacharach; Blue Seas-Jac, ASCAP. Time: 3:19)
5. **STRANGE BREW**
(By Eric Clapton, Felix Pappalardi & Gail Collins; Pronto-Coseb-Windfall, BMI. Time: 4:18)

SIDE TWO

1. **HOW CAN I BE SURE**
(By Felix Cavaliere & Eddie Brigati; Slecser, ASCAP. Time: 3:35)
2. **(Sittin' On) THE DOCK OF THE BAY**
(By Otis Redding & Steve Cropper; East/Memphis-Time-Redwel, BMI. Time: 3:20)
3. **LISTEN HERE**
(By Eddie Harris; Hargrove, BMI. Time: 3:10)
4. **MARY ANN**
(By Ray Charles; Progressive, BMI. Time: 2:06)
5. **AIN'T NO WAY**
(By Carolyn Franklin; Cotillion—14th Hour, BMI. Time: 3:08)
6. **MIDNIGHT WALK**
(By Arif Mardin; Pronto, BMI. Time: 4:26)

ALL THE ARRANGEMENTS ARE BY ARIF MARDIN

PERSONNEL

The rhythm section on all selections is: Eddie Hinton, lead guitar & harmonica; Jimmy Johnson, rhythm guitar; Barry Beckett, organ, electric piano & piano; David Hood, electric bass & Roger Hawkins, drums & percussion.

On *Mary Ann* Felix Cavaliere joins the above on organ.

On *Ain't No Way* & *Midnight Walk* Arif Mardin joins the above on piano.

The horn section on *Glass Onion* is: Bernie Glow & Mal Davis, trumpets; Wayne Andre & Paul Faulise, trombones & Harvey Phillips, tuba.

On *Sympathy For The Devil*, Marty Fultermen joins the above on oboe; the piccolo trumpet solo is by Mel Davis & the vocel affects are by Eddie Hinton.

The horn section on *Proud Mary*, *Strenge Brew* & *(Sittin' On) The Dock Of The Bay* is: Andrew Lova & Joe Arnold, tenor saxes; Floyd Newman, baritona sax & Wayne Jackson, trumpet.

The tenor sex solos on *Strenga Brew* & *(Sittin' On) The Dock Of The Bay* ere by Andraw Love.

On *Welk On By* Marty Fulterman, oboe; Harvey Estrin, flute; Gene Orloff & Emenuel Greane; violes & Lucian Schmit, cello ere eddad to the rhythm section.

The horn section on *Listen Here* & *Midnight Walk* is: Frenk Wess & Cherlie Marieno, elfo saxes; King Curtis & Saldon Powell, tanor saxes; Pepper Adems, baritona sax; Ernie Royal, Al Porcino, Herb Pomeroy & Joe Newmen, frumpats & Jim Cleveland, Garneff Brown & Banny Powall, frombones.

The frumpof solo on *Listen Hara* is by Joa Nawmen & tha alfo sax solo on *Midnight Walk* is by Charlie Mariano.

The flute solo on *How Can I Be Sure* is by Harvey Estrin.

On *Ain't No Way* Ray Alonge, Joseph DeAngelis & Earl Chapin, French horns, are added.

On *Mary Ann* Frank Wess, Charlie Mariano & Seldon Powell, flutes, ere added.

The string section on *How Can I Be Sure*, *(Sittin' On) The Dock Of The Bay* & *Ain't No Way* is led by Gene Orloff.

The vocal background on *Mary Ann* is by Eddie Brigati & David Brigati.

All the other vocal backgrounds ere by Jeannie Greene, Donna Thatcher & Mary Holiday.
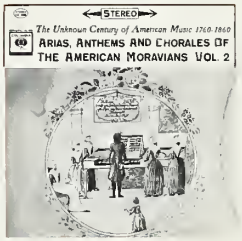
Recorded at Muscle Shoals Sound Studio, Muscle Shoels, Alebema & Atlentic Recording Studios, New York.
Recording engineers: Tom Dowd, Marlin Greane, Williem Arif, Jimmy Johnson & Adrien Berbar
Cover illustretion & design: Stanislaw Zagorski
Beckliner photo: David Gehr
STRANGE BREW, LISTEN HERE & AIN'T NO WAY WERE PRODUCED BY TOM DOWD & ARIF MARDIN. ALL THE OTHER SELECTIONS WERE PRODUCED BY ARIF MARDIN.

This is a stereo recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.
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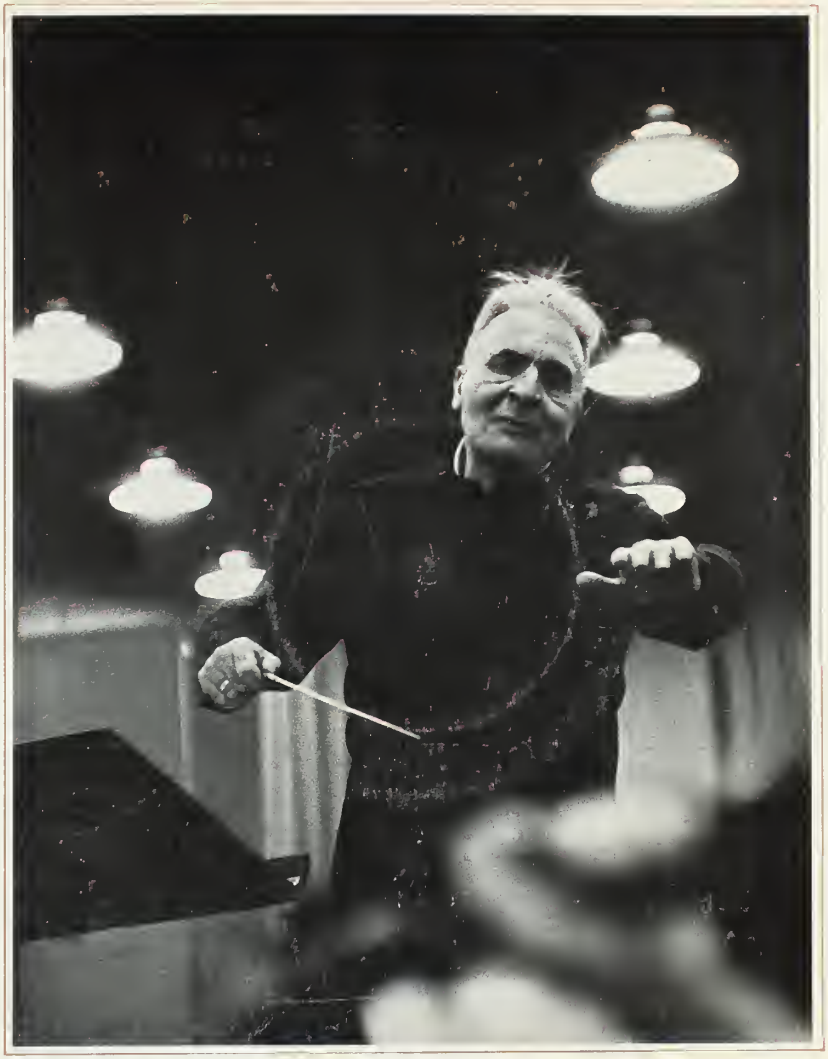


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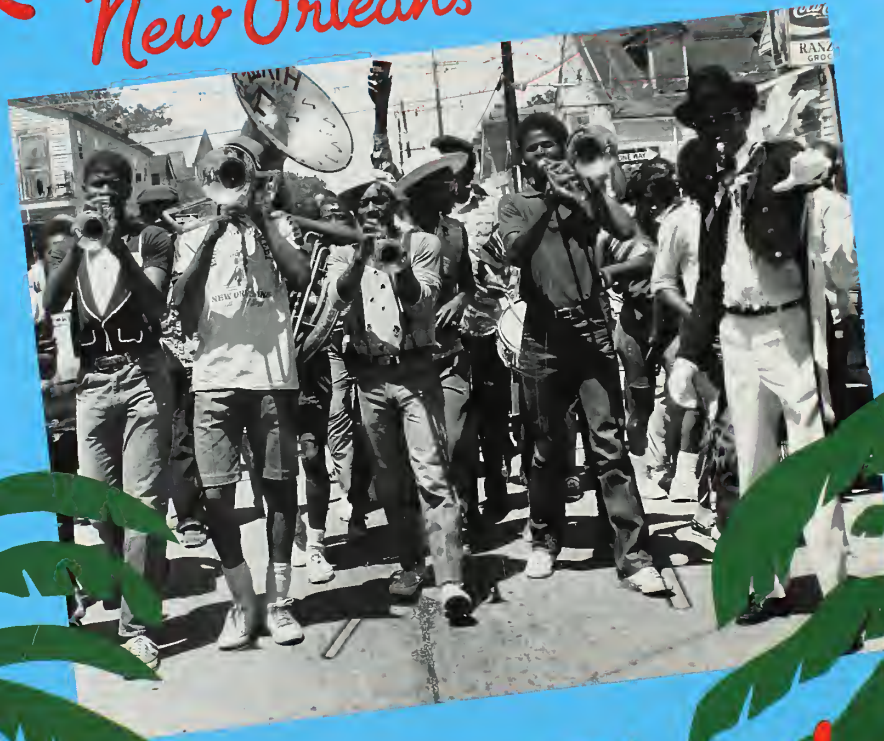
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Rebirth Jazz Band

New Orleans



Here to Stay!

ARHOOLIE 1092



REBIRTH JAZZ BAND of New Orleans
"Here To Stay"

The ReBirth Jazz Band of New Orleans is a part of the current "rebirth" or repopularization of traditional style marching brass bands in New Orleans, Louisiana.

The ReBirth, along with other young brass bands including the Roots of Jazz Brass Band, the Charles Barbarin Memorial Brass Band, Tuba Fats and the Chosen Few, the Pinstripes, the Dirty Dozen, the West End Jazz Band, the All Stars Jazz Band, the Young Men Jazz Band, Leroy Jones and the Hurricane Brass Band, and not to exclude older brass bands with young members such as Doc Paulin's Brass Band, Floyd Anckle and the Majestic Brass Band, Harold Dejan and the Olympia Brass Band, the Onward Brass Band, the Imperial Brass Band, the Spirit of New Orleans, and the original Sixth Ward Dirty Dozen Kazoo Band represent a new generation of New Orleans jazz musicians.

The first time you see the band it is evident that these guys are young. The members range in age from fifteen to nineteen years old. Sometimes a friend named Joe or Vincent will sit in with the band on tambourine. Though they are not official members, they like to help out and add a good percussive sound.

ReBirth Headquarters (as they call it) is located on North Villere, half a block from Armstrong Park and five blocks to the French Quarter. It is in a neighborhood known as Treme in the Sixth Ward where there is a strong tradition of Black New Orleans culture.

At the headquarters the band holds meetings and practices. On one wall plastic music notes seem to drift towards the ceiling. In a corner stands a mountain of stereo equipment and on top rests a large mirror that has been changed into the official ReBirth Headquarters sign. In another corner there is an altar constructed by Philip's and Keith's step-father, Larry, who is the drummer at the Antioch Spiritual Church.

Barbara Frazier, their mother, sings, plays piano and organ at her Baptist church. She is one of the chief supporters of the band and has influenced their performance on some of the hymns the ReBirth play. "I don't mind them using the house as headquarters," she said, "I'm glad that they want to play music and be in a brass band. If they work hard and keep at it they can develop something real good for themselves because there is a need for brass bands in New Orleans. People will always want to hear New Orleans music when they come to this city."

For just over one year the ReBirth Jazz Band has developed their own style of brass band music at street parades, jazz funerals, Social Aide and Pleasure Club parades, parties, public events, hotels, small neighborhood bars, and at various spots outdoors in the French Quarter.

The ReBirth sound is distinctly New Orleans and reflects many of the musical styles commonly found in the Black neighborhoods of this city like jazz, r&b, gospel, blues, and the poly-rhythms and chanting of the Mardi Gras Indians.

The tempo is well paced and never rushed. In a very natural setting they perform a variety of New Orleans songs like Saints, Lil' Liza Jane, Go To The Mardi Gras, Down By The Riverside, Closer Walk With Thee, Lord, Lord, Lord, They All Ask For You, Muskrat Ramble, and others.

The two trombones give the band a round and warm sound with lots of tailgate. The two trumpets can play high over the rest of the band, in counterpoint, or lay back and add rhythm. There is a lot of ensemble work and call and response between the trumpets and trombones. The drums lay down a hard second line of New Orleans funk and street rhythms, while the tuba plays walking bass lines more like a string bass.

New Orleans is a horn and percussion town. One of the strong influences in the development of the ReBirth's sound is that at one time or another they all played in the J.C. Clark High School Marching Band.

The Dirty Dozen Brass Band, the Pinstripes, Tuba Fats, and other brass bands have also been a strong influence on the ReBirth. This has led to the band's own interpretations of modern jazz classics like Thelonious Monk's Blue Monk, Golson's Killer Joe, and Herbie Hancock's Chameleon, as well as more currently popular pieces like Michael Jackson's Shake Your Booty and Billie Jean.

One of the ReBirth's original songs, Here To Stay (originally titled Pie) is a sort of testimony to the band's determination to stick together. The chorus repeated throughout goes,

"Hey there/don't go no where/ the ReBirth's on it's way./Hey there don't go no where/ the ReBirth is here to stay."

Brass bands in New Orleans are the continuation of a folk tradition which has existed in this city for over a hundred years. Their music is inextricably intertwined with the social life found in the communities from which these musicians grew up and in which they now live.

It is easy to forget that brass bands once flourished in America. Almost every city, town, or village supported it's brass bands during the late 1800's. From the beginning of jazz in New Orleans as we know it, brass bands have consistently been the main resource for new jazz musicians however they have very seldom been given the recognition by a wider audience.

The first Black New Orleans brass band to be recorded was Bunk Johnson's Brass Band in 1945. Since that time only a very small number of bands have recorded in comparison to those which have and do exist. Recently, however, as this record is an example, there has been a more concerted effort to get these groups on record.

This particular recording is also a good example of a New Orleans brass band performing for the people who really understand, love, and enjoy this music as a part of their daily lives. It was recorded in a small neighborhood bar called the Grease Lounge located just around the corner and down the block from the ReBirth's Headquarters, on May 3 and 7, 1984. From time to time this is one of the places where you can regularly hear the ReBirth perform.

Anyone with an interest in the history and development of jazz in America will be interested in listening to this record. You will hear elements of traditional, big band, bebop, and contemporary jazz styles, along with disco, Caribbean, Mardi Gras Indian, gospel, blues, and New Orleans second line street funk. A combination which gives their sound a certain timeless quality and makes the music, at once, fun to dance to like jazz was in it's formative years, and interesting enough to just sit back, and listen to which is more common with the more modern jazz styles.

(Jerry Brock-1984)

ARHOOLIE 1092

LORD, LORD, LORD, YOU SURE BEEN GOOD TO ME
SHAKE YOUR BOOTY
BLUE MONK
IT AIN'T MY FAULT
HERE TO STAY (PIE)

GOING TO THE MARDI GRAS
TUBA FATS
BLACKBIRD SPECIAL
LIL' LIZA JANE

Kermit Ruffins—*trumpet*
Gardner Ray Green—*trumpet*
Keith Anderson—*trombone*
Reginald Stewart—*trombone*
Philip Frazier—*tuba*
Kenneth Austin—*snare drum*
Keith Frazier—*bass drum & cymbal*

This is a "Live" recording made at Grease Lounge in New Orleans! I suggest you play side 2 first because I did a better job of recording the band on that 2nd day!

(Chris Strachwitz)

Recorded by Chris Strachwitz with 2 Neuman KM 861 microphones and a Nagra IV-S recorder at Grease Lounge
side A: May 3 & side B: May 7, 1984

All photos by Mike Smith
Cover by Patrick (Moon) Mullins & Jerry Brock
Produced by Chris Strachwitz, Jerry Brock & ReBirth Jazz Band
Thanks to James "12" Andrews for his help and introducing the band to us.

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FEATHERS IN THE WIND



SNOW GEESE

OHLP ONE STEREO

OHLP ONE
STEREO

FEATHERS IN THE WIND

SIDE ONE
1 CHILDREN OF THE NIGHT 3:25
2 HUNGRY EYES 3:45
3 I FELL IN LOVE WITH TEXAS 3:40
4 BENEATH THE AUGUST MOON 1:55 *
5 CEDRICH ALLRUNNER – BLACKHAWK 4:35
6 I'M AN EAGLE 3:40

SIDE TWO
1 FEATHERS IN THE WIND 5 00
2 BALI HI 4:30
3 I'D BE GLAD TO LET YOU LOVE ME 3:45
4 SHE DOESN'T THINK WE CAN MAKE IT 4:40
5 I LIVE WITH REBECCA 4:20.....25

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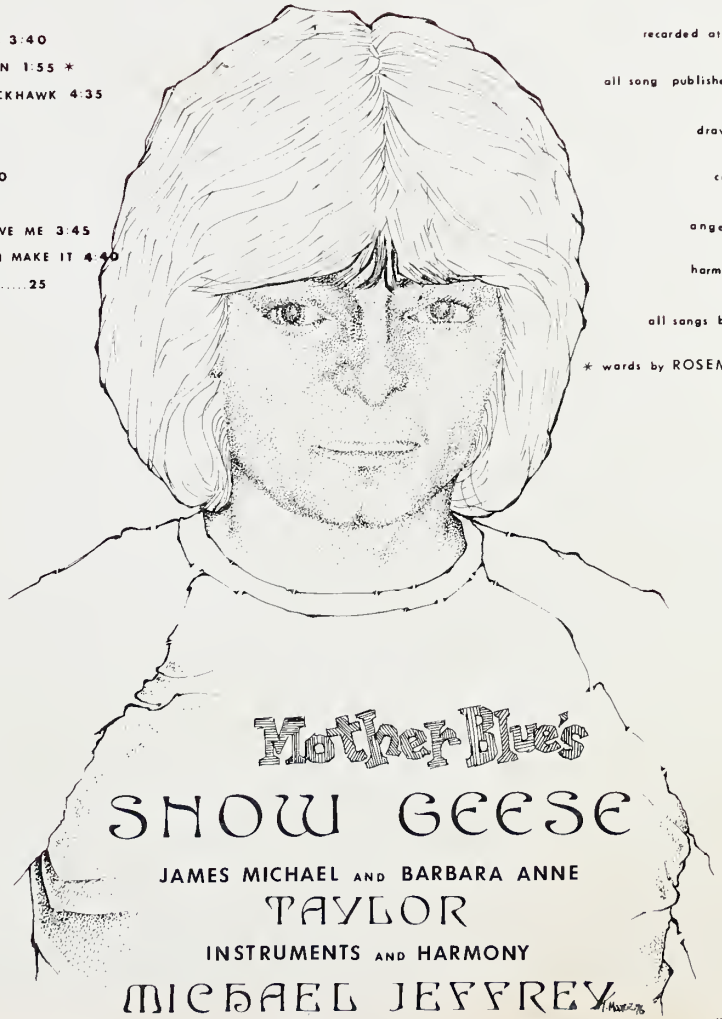
cover design FINE-LEAH-GRAF

angel – MARTIN BENUM & OEFCU

harmony on "..... texas" GARY BARRY

all songs by JAMES M TAYLOR except *

* words by ROSEMARIE JEAN KEMPTON & JMT



Mother Blue's

SNOW GEESE

JAMES MICHAEL AND BARBARA ANNE
TAYLOR
INSTRUMENTS AND HARMONY
MICHAEL JEFFREY

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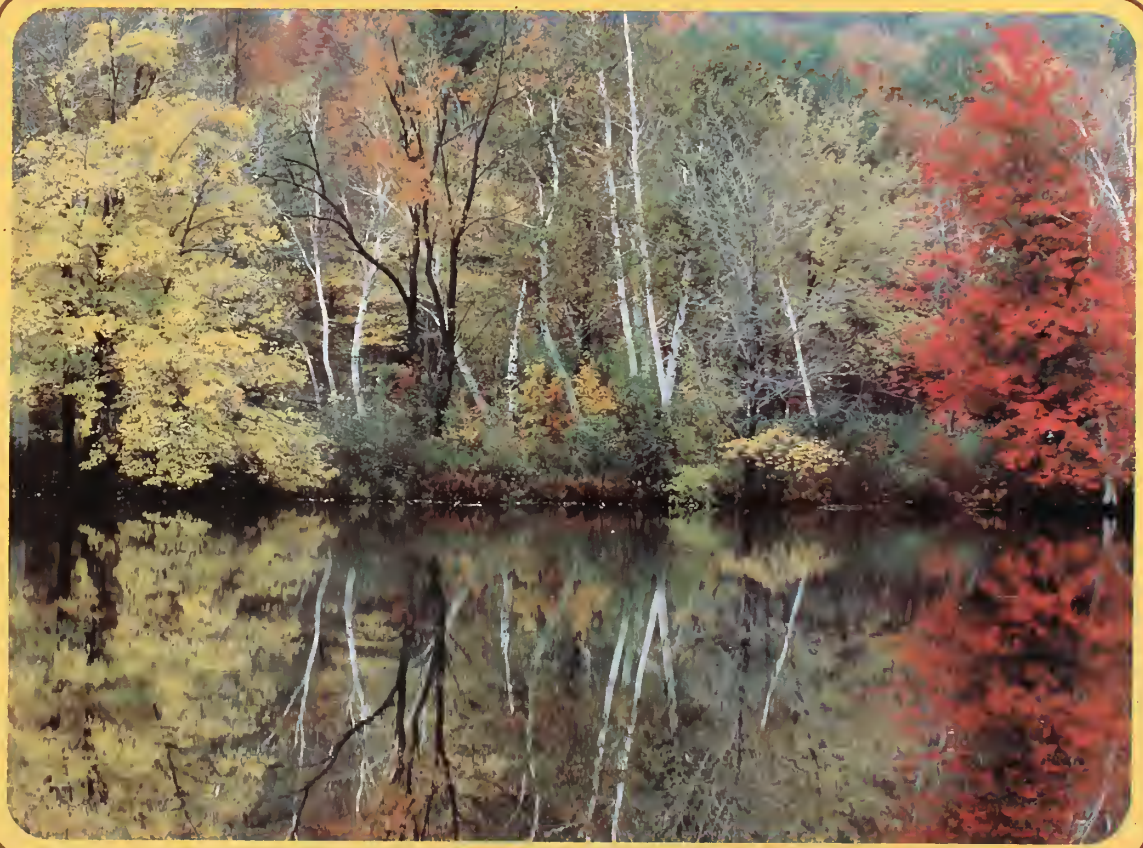
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SIDE 1

OVERTURE TO STILL WATERS
JEFF NASH

WONDER OF HIS LOVE
RICHARD LATANE

WHO CAN TURN FROM HIS CALLING
RICHARD LATANE AND JEFF NASH

JESUS, REACH OUT, TOUCH ME
WILLIAM KNOTT

STILL WATERS
RICHARD LATANE

SIDE 2

PEACEFUL HEAVENLY LIGHT
RICHARD LATANE

WHERE ARE THE SAD TIMES?
SHELLY NASH

CHICKADEE
RICHARD LATANE

BLASTFURNACE
JEFF YEAGLEY

OVERTURE TO STILL WATERS
JEFF NASH

WONDER OF HIS LOVE
Words and Music by Richard Latane

Fresh the newborn feelings deep inside arise,
Bright the expectations of my days,
Soft the voice of love has stilled my tremblings,
Dawn dispels my dark and futile ways.

For the Son of God,
risen up,
with healing in His wings,

Strong the word of life has taken root in me,
Joyously my soul is filled with praise,
Budding with the life anew He gives to me,
Fruitful are the blessings of His ways.

For the living vine,
to me imparts,
the blessings of His love

Feeling the wonder of His love deep inside of me,
Feeling the wonder of His love being lived in me,
Speaking the word that holds all eternity,
Telling others of His love.

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WHO CAN TURN FROM HIS CALLING
Words and Music by Richard Latane and Jeff Nash

My Fathers who've gone before me now, have left me a testament
They've shown me the road they've traveled, gave me lots of hints
I've read of their feats and sorrows, I've joined their triumph songs
The light they've shed before me, helps me along.

But still I'm prone to wander, from the faithful way
I'm needing a light much stronger every day

It's then that he comes and illumines me, with light from the truth of His love
He comforts my fears and sorrows, bids me carry on.
I know when I follow my master, His power I'll display
My life like those of my fathers, will show the way

Who can turn from His calling, who can match His love.
His presence hovers above me, like a dove
He fills my soul with a longing, for power from on high
With intimate communion, He draws nigh

And so my friend if you're troubled now, confused and can't find the way,
that your fathers made before you, turn to Him today
His peace will rest upon you, His love will be your song
His wisdom will be your glory, and keep you strong

Who can turn from His calling, who can match His love.
His presence hovers above me, like a dove,
He fills my soul with a longing, for power from on high.
With intimate communion, He draws nigh.
And who can turn from His calling, who can match His love
His presence hovers above you, like a dove

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JESUS, REACH OUT, TOUCH ME
Words and Music by William Knott

Silently she hurried through the crowded streets and alleys,
watching for the Son of man to pass.
Waiting for the chance to touch the tassle of His garment,
kneeling in her misery at last.

Lord I went to be clean.
Lord I went to be free.
Lord I need all my sins forgiven.
Jesus, reach out, touch me.

Limping down a rocky, dusty avenue to nowhere,
lonely they were outcasts from all men.
Longing for the comfort of the grave so long denied them,
this is the plight of all the lepers ten.

Chorus

A proud and careful pharisee one night approached the Master,
hiding all his sin and pain from view
Posing philosophical before the greatest teacher,
Jesus said, "You must be born anew".

Chorus

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STILL WATERS
Words and Music by Richard Latane

When living becomes wanting,
and life living's incomplete
When wanting isn't filling,
the shepherd you should meet

Still waters lie,
green pastures beckoning,
hear shepherd's cry,
still waters lie

Restoring is losing,
the path of my name's sake
Cross shadows I follow,
His leading on in faith

Chorus

A table prepared
my Savior unto me,
His mercies extended,
my enemies to see

Chorus

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PEACEFUL HEAVENLY LIGHT
Words and Music by Richard Latane

When I wake up in the morning,
sun shining down on me;
the tears of a lonely night are dried

The warmth in His completeness,
is surrounding me;
the peace from the prayer of the crucified

When I wake up on a sunny morning,
my heart is full of peaceful heavenly light,
Oh heavenly light

I've struggled in my weakness,
to stand before the law as free,
but all my efforts were in vain.

But when I hear my Savior calling
my life and death can meet that longing child,
Oh struggling child
When I wake up to my Savior's calling,
my heart is full of peaceful heavenly light,
Oh heavenly light,

I've stumbled in the bleakness,
of tiring drizzly grey,
no thought could keep me warm or dry.

But when I hear my Savior calling
my power can keep you from failing child,
Oh stumbling child,
When I wake up to my Savior's calling
my heart is full of peaceful heavenly light.
My heart is full of peaceful heavenly light
My heart is full of peaceful heavenly light.

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WHERE ARE THE SAD TIMES?
Words and Music by Shelly Nash

Where are the sad times,
The memories filled with pain,
Where are the heartaches,
The cold nights drenched in rain

Where are the bad times,
The lonely hours,
Where is the sorrow,
The days of despair

God erased all the pain
God knew what joy that peace brings,
He saw a need in my heart
And He filled it up with love

Now I am singing,
I know what life can bring,
I know that Jesus
Can lift a sinking life

If I could tell you
One thing I value most,
I'd say it's Jesus
And the peace He brought to me

1982 STILL WATERS

CHICKADEE
Words and Music by Richard Latane

High on the barren limbs of a maple tree,
I hear a song of a chickadee
Sound of a bird that thrives in the wintertime
brings new hope to me

Wander the fields of dead, dried, frozen grass
Stare at the stark and naked trees
Shiver and cry at the cold, cruel, biting, blast
as darkness draws nigh

Jesus our only Lord and righteousness
Jesus our guide is leading the way
through this world of grief and loniness
to the tree that brings us life

Nailed to a tree that stands on Calvary
I hear a man who cries out loud
Such words of love to me are a mystery,
brings new life to me

His is a voice of the sweetest melody
His is a song of victory
Safe in His word I walk with the certainty,
of eternity

Chorus

Listen my friend to the song of Calvary
Sound of a man whose love abounds
Safe in His word you'll walk with the certainty,
of eternity

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BLASTFURNACE
Words and Music by Jeff Yeagley

IN DEDICATION, WE REMEMBER **JEFFREY L. YEAGLEY**

As We Share With You Jeff's Prayer Of Faith In Song
It Is Our Desire That The Message Of Blastfurnace
Will Become Your Prayer As It Has Become Ours
And Soon We Shall Become Reunited In That
Kingdom-come-will-be-done Shape

Create me a clean, O hearth God!
Unearth and crack, hammer, crush me,
With blast furnace breath burn,
Unblemish, melt me.
And sear, smelt
But spare
Me
I am
Too much in me,
Too much dirt, dross and clay
These are mine, O earth God, mine them!
Do not cast out but recast in
Thy kingdom-come-will-be-done
Shape.

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CREDITS:
EXECUTIVE PRODUCER JEFF NASH • **PRODUCER** MIKE SPENCER • **ORCHESTRATED AND ARRANGED BY** JEFF NASH, MIKE SPENCER (BLASTFURNACE, STILL WATERS), SHELLY NASH (PEACEFUL HEAVENLY LIGHT) • **RECORDED AND MIXED** AT THE MUSIC ANNEX, MENLO PARK, CA. • **STRINGS RECORDED** AT MASTER TRACK STUDIOS, HAYWARD, CA • **CONDUCTOR** ROBERT MURPHY • **BASS GUITAR** MATHEW CHAPMAN • **SKETCH** MARLIN DOLINSKY • **SPECIAL THANKS TO:** CARL SANBURG, THE WILSON FAMILY, CHARLES CONLEY, JEFF WOOD

BRIDGE

ENCOUNTER / Once You Understand / THINK

THINK: Lou Stallman and Bob Susser

Once You Understand — Lou Stallman, Aaron Wechter, Lenore Herz, Roy Weinberg, Lorenzo Traldi, David Kimble, Betty Cook, Jane Mandler.

"My father never kissed me." "What do I do with my kids when they won't listen to me?" "I love my mom, and I suppose she loves me. If we could only get to like each other." "My kids don't appreciate anything I do for them." "My parents don't trust me."

Lou Stallman and Bob Susser have recorded, in locations throughout the country, from the big cities to the farmlands, live encounters of parents and teenagers who are unrelated to one another and from different backgrounds. As both sides spoke of their feelings about each other, anger, frustrations, pain, humor, and, most of all, honesty came through. The songs that follow each encounter express further the needs and feelings, the understanding and lack of it, and, finally, the hope. The result: a unique album, asking you to listen and pleading with you to "THINK."

SIDE ONE

ONCE YOU UNDERSTAND / 3:55

Chorus: Things get a little easier,
Once you understand.

Dad I'll be expecting you to get a haircut by Friday.
Son Forget it, *Dad*, that won't change anything.
Dad Forget nothing, you'll do as I say as long as you're living in my house.

Mom He knows I'm not feeling well, and yet he doesn't take one second out to help his mother; his only concern is himself
Son C'mon, Ma, what do you want from me?
Dad Don't argue with your mother; just shut up and listen.

Daughter But, Mom, all my friends'll be there.
Mom I said "NO" you can't go.
Daughter But why?
Mom I don't want you in that neighborhood.
Daughter Why? What's wrong with that neighborhood?
Mom I don't like the kind of people living there.
Daughter What's wrong with them?
Mom Never mind, someday you'll thank me.

Mom Are you sure no one kept you company tonight while you were babysitting?
Daughter What's that supposed to mean?
Mom Just curious.
Daughter Admit it, Mom, you don't trust me.

Mom Where are you going now?
Son To my friend's house.
Mom Don't you have things to do in the house? Don't you have any homework? Why don't you sit down and read a book?
Son Oh, Ma.
Mom Don't oh Ma me, you're wasting your life away with your foolish things.
Son What are you talking about? How about your bridge club, your ladies' groups, cocktail parties, your daytime programs; what about all that?
Mom That's different.

Son Ma, I'll be home at eleven.
Mom You better be home at ten or don't bother to come home at all.

Dad When I was your age I was working twelve hours a day six days a week, helping to pay for the food and the rent.
Son I don't understand, what's that got to do with me?
Dad If you can't figure that out for yourself, you're stupid . . .

Son Hey, *Dad*, did you see my new guitar? I joined a group.
Dad Son, there's a little bit more to life than joining a group or playing a guitar.
Son Yeah, Dad, what is there to life? Life? Life?

Patrolman Mr. Cook?
Mr. Cook Yes?
Patrolman Do you have a son named Robert? Robert Cook, age seventeen?
Mr. Cook Yes.
Patrolman I'm sorry, Mr. Cook, you better come down to the station house . . . Your son is dead.
Mr. Cook Dead? . . . How?
Patrolman He died of an overdose.
Mr. Cook (Mr. Cook starts crying.)

GATHER / 2:04

Gather the moments,
And guard them well,
For when they go they go for good,
They don't say goodbye,
They don't even see you cry.

Gather the precious,
They're far too few,
And if you find along the way,
A few who care,
Let them know that you are there.

Do you know what you're chasin',
Have you seen what you've seen,
Do you know what you're facin',
Or are you passin' up your dreams?

Gather the children,
And watch them smile,
Their confidence will get you by,
Oh me, Oh my,
All you've gotta do is try.

Gather the feelings.

MY CHILDREN / 2:17

My children are growin' up strong,
And nothing's goin' wrong with my children.
Then why do I begin to cry, children ?
Every night I'm askin' myself,"Why, children?"
These many stories read to you,
Could you have missed a word or two?
Oh, my children.

My daughter, when she's feelin' small
She knows that, after all, she's my daughter.
Oh how I'd like to get to know my own daughter.
I can still remember that first doll that I bought her,
The yesterdays have passed away,
Tomorrow's here, it's here to stay,
Oh, my daughter.

My buddy's become his own man,
A simple little plan, for my buddy,
And all his moods are very much like his daddy's.
Will he ever feel that he has outgrown his daddy?
Oh, could it be there's more to see,
Or maybe it's been only me,
Oh, my buddy.

SIDE TWO

GOTTA GET TO KNOW EACH OTHER / 2:20

I have come to the conclusion,
That we're living an illusion,
If we can't take off a moment
To get to know each other.

Though some time has passed before us,
It will no longer ignore us,
It's reminding me and you
That we must get to know each other.

There's been enough small talk,
You're hearin' it everywhere.
We've gotta clear the air,
We've got a lot to share.

Let's not waste another minute,
For the day holds much within it,
Let us take a stand together,
Now,
And get to know each other.

THE ROAD / 2:05

Spoken
Have you ever walked down the road, and gotten the feeling that nothing existed but you and that road? And something was telling you to keep walking, but something else was holding you back?
It can get rough, I know that feeling, I've traveled that road, but I also know that if you want to you can make it.

Song
I've been on the road some time
But still I'm travelin' slow,
Ask not where I'm headed
For I'm still not sure I know.
I have to find where I belong,
A place to sing my song,
Following what I believe,
Now I have to go . . .

LET HIM GO / 2:25

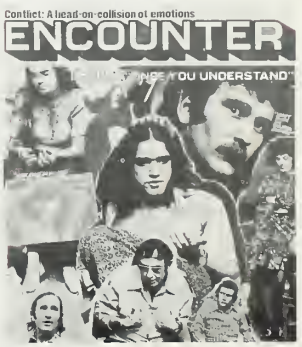
Chorus
Let him go,
Let him go.

Reply
I know that I can make it, don't stop me.
The time has come for me to leave.
I believe I've had enough, wish me luck
I remember everything you ever taught me,
I won't let you down, you can count on me.
I'm old enough to know I've gotta go.
I can't wait another minute, life's waitin' on me.
I've had a dream for much too long.
Thanks, but no thanks, I've gotta do it my way.

WE'LL SEE IT THROUGH / 2:22

We'll see it through,
The hard times aren't over,
But we'll make do,
With what we've got now.
When it gets slow,
We'll up and go,
'Cause as long as there is me and you,
We'll see it through.
Yes as long as there is me and you,
We'll see it through.

I turn to you,
And hear you once again say,
What shall we do,
The rest of the way.
I once was told,
We may grow old,
But as long as there is me and you,
We'll see it through,
And I believe that you believe
We'll see it through.



SLP 2052

PRODUCED BY LOU STALLMAN AND BOB SUSSER

All songs by Lou Stallman and Bob Susser
Published by Songs For Everybody, Inc. BMI
Arrangements by John Abbott
Engineer: Mike Corsi

Design: Stallman and Snibbe, Ltd.
Photos: Jerry Soalt

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ORIGINAL SOUNDTRACK RECORDING



SIDE ONE

1. MAIN TITLE	2:35
2. A MATTER OF TIME	3:44
3. NANCY'S THEME	2:19
4. A SLIGHT CASE OF RAPE	:58
5. CONSIOINE AND LAURA	2:20
6. SPLIT	1:31
7. NEEDLE STICKIN' BLUES	2:39
8. TURNAKIT	2:09

SIDE TWO

1. TIBIA BUSTER	2:16
2. SUTURA SELF	2:52
3. NEW INTERNS WATUSI	2:14
4. FREDDY	1:50
5. GOODBYE TO NANCY	1:48
6. IT'S ALL OVER NOW	1:17
7. END TITLE	1:36

Composer: Earle Hagen
Publisher: Screen Gems—Columbia Music, Inc.—BMI

COLUMBIA PICTURES Presents

THE NEW INTERNS

STARRING
MICHAEL CALLAN • DEAN JONES • TELLY SAVALAS
BARBARA EDEN • STEFANIE POWERS • KAY STEVENS
and INGER STEVENS as NANCY • introducing GEORGE SEGAL
Written by WILTON SCHILLER • Based upon characters from the novel "The Interns" by RICHARD FREDE
Produced by ROBERT COHN • Directed by JOHN RICH

Only rarely does the sequel to a film surpass the appeal, excitement and quality of the original. "The NEW Interns" is one of those rare instances in motion picture history. "The Interns" was one of the most popular films in 1962. "The NEW Interns" is even bigger, bolder and more exciting with more comedy, realism and suspense.

The characters from Richard Frede's novel come alive again in producer Robert Cohn's excellent, new Columbia Pictures' release. Besides a star-studded cast, "The NEW Interns" boasts an excellent musical score by Earle Hagen that sets the scene for every entertaining sequence.

Here is all the vivid and stirring music from the original sound track packed into an LP that will rank as one of your favorite and most-played albums.

Soundtrack edited and produced for records by JACK LEWIS

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HI FIDELITY

SONNY JAMES YOUNG LOVE



YOUNG LOVE
A MILE AND A QUARTER
JUST ONE MORE LIE
GOTTA TRAVEL ON
ROLLIN' STONE
MY HEART AND THE PINE
I GAVE MY LOVE A CHERRY
SUGAR CANE SONG
LADY BE KIND
WANDERIN'
JENNY LOU
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SONNY JAMES

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MILLION SELLER, "YOUNG LOVE"
AND OTHER GREAT HITS

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Young Love
Shiloh
Just One More Lie
Jenny Lou
Lady Be Kind
Gotta Travel On

SIDE TWO
A Mile And A Quarter
Wanderin'
Rollin' Stone
Sugar Cane Song
My Heart And The Pine
I Gave My Love A Cherry

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DLP 3455



BABY ELEPHANT WALK • Lawrence Welk
Baby Elephant Walk, Theme From The Brothers Grimm; It's All In The Game; Three Coins In The Fountain; Are You Lonesoma Tonight; Love Me Tender; Gigi; Because Of You; Vaya Con Dios; Pretend; Mona Lisa; It's Not For Me To Soy
DLP 3457



A SWINGIN' SAFARI • Billy Vaughn
A Swingin' Safari; (It's No) Sin; Born To Be With You; In The Chapel In The Moonlight; Sunday In Madrid; Love Letters In The Sand; Glow Worm March; Blue Flame; Alone; A Fool Such As I; Throw Another Log On The Fire; When The Saints Go Marching In
DLP 3458



NO ONE WILL EVER KNOW Jimmie Rodgers
Wolverton Mountain; Born To Lose, Slow Poke; Al Di La; Lemon Tree; I Can't Stop Loving You; No One Will Ever Know; Because; It Keeps Right On A-Hurtin'; The Man Who Shot Liberty Valance; I'm Gonna Be The Winner; I Love You A Thousand Ways
DLP 3453



JIMMIE RODGERS PRESENTS THE FAIRMOUNT SINGERS
900 Miles; Copper Kettle, The Man Who Shot Liberty Valence, Cockles And Mussels; Pastures Of Plenty; Bull Run, This Land Is Your Land; Billy Don't Play The Banjo; Cindy, Oh Cindy; Shiloh; I'm Just A Country Boy; Sweet Mary Jo
OLP 3439



SO RARE • Jimmy Oorsey
Maria Elena; It's The Dreamer In Me, Amapola; Juma Night; So Rare; Just Swingin'; Sophisbcated Swing; Contrasts; No One Will Ever Know, Speak Low; Joy-Dee's Boogie Woogie Mambo En Sax
DLP 3437



THE WRIGHT TOUCH • George Wright
Begin The Beguine; Caravan; Moon River; That's My Desire, September Song; Up A Lazy River; Cruising Down The River; Love Is A Many Splendored Thing, Fascination; Again; Indian Love Call
DLP 3447



CAN'T HELP FALLING IN LOVE • The Lennon Sisters
She'll Have To Go; I Wont To Your Wedding; A Thousand Stars; Doggie In The Window; Michoel; Blue Hawaii; I Understand; Just Out Of Reach, Moon River; Can't Help Falling In Love, Whon I Fall In Love; A Little Bilty Teor
OLP 3417



THEME FROM A SUMMER PLACE • Billy Vaughn
Thomo From A Summer Floce; Tracy's Thome, The Sound Of Music; Climb Evoiy Mountain; All The Way; True Love; Tammy, Quo Soro, Sora; Some Enchanted Evening; Tha Three-Panny Opero; The Torry Thomo from Limo light; Sayonara
OLP 3276



THE MILLS BROS. GREAT HITS VOL. 2
Opus One; You're Nobody 'Til Somebody Loves You; You Broka The Only Heart Thot Ever Loved You; Daddy's Little Girl; Standing On The Corner; I Don't Know Enough About You; I Love You So Much It Hurts; Manana; The Jonos Boy; I'm Afroid To Love You; I Guess I'll Get The Papers; You Never Miss Tha Water 'Til The Well Runs Dry
OLP 3308



MOON RIVER • Lawrence Welk
Tonight; Moon River; Exodus, Around The World; The Sound Of Music; Till Thare Was You; I Could Have Danced All Night; You Gave Mo Wings; Some Enchanted Evening; Wish You Were Here, You'll Never Walk Alone; Love Is A Many-Splendered Thing
OLP 3412



WHAT KINO OF FOOL AM I? Keely Smith
What Kind Of Fool Am I?; Fly Me To The Moon; Tha More I See You; But Not For Mo, What's New?; Don't Blamo Me; If I Should Lose You; Than I'll Be Tired Of You; But Beautiful; Love Mo Tondor; Noture Boy; I Love You So Much It Hurts
OLP 3461

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15

INTRODUCING

WALT STANLEY

HILTON
1001
STEREO

PLAYING CUSTOMIZED ORGANS - GRAND PIANO - MOOG SYNTHESIZER

SIDE 1

BRIANS SONG
WAVE
A TIME FOR US
ALABAMA MEDLEY

SIDE 2

BORN FREE
GOOD BAD AND THE UGLY
THEME FROM THE GODFATHER
YOU'LL NEVER WALK ALONE
JOY

THIS IS WALT STANLEY'S FIRST LP ALBUM. IN LISTENING IT IS HARD TO IMAGINE THAT ONE PERSON COULD MAKE SO MUCH MUSIC.

HIS CUSTOMIZED EQUIPMENT CONSISTS OF: A HAMMOND B-3 IN FRONT, A YAMAHA E-5 ORGAN ON THE LEFT, A YAMAHA GRAND PIANO ON THE RIGHT AND A MINI MOOG SYNTHESIZER ON TOP (MISSING FROM PHOTO) THERE ARE SIX SPEAKERS, THREE LESLIES AND THREE STRAIGHTS POWERED BY AN ALTEC LANSING HEAD TWO RHYTHM UNITS ARE ALSO USED THERE IS NO DUBBING

WITH ALL THE FABULOUS ELECTRONIC EQUIPMENT IN THE WORLD AND ALL THE TECHNICAL SKILL IN THE WORLD BOTH OF WHICH MR STANLEY POSSESS, THE MAGICAL INGREDIENT IS TENDERNESS HOW A MUSICIAN IS ABLE TO TAKE THE HARD PLASTIC KEYS OF AN ORGAN OR SYNTHESIZER OR PIANO AND BEND THEM TO HIS WILL AND CONVEY HIS EMOTIONS TO AN AUDIENCE IS ONE OF THE GREATEST GIFTS ANYONE CAN POSSESS IT'S FUN TO BE LIGHT-HEARTED AND FLASHY BUT TO BE ABLE TO TEMPER IT WITH ALL THE INTENSE EMOTIONS THAT MAN CAN FEEL IS THE HEART AND "SOUL" OF A GOOD PERFORMER.

SIT DOWN, RELAX AND EXPERIENCE WALT STANLEY'S MUSIC.

BUTCH STRONG

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cover photo: CARL SINGLE



"CATCH"

Caught Live at the Golden Hawk

SIDE 1	TIME	LEAD VOCAL
CAN'T TURN YOU LOOSE (Otis Redding)	3:50	Kathy
CLOSER TO HOME (Mark Farner)	6:59	Kathy & Joe
PROUD MARY (J. C. Fogarty)	3:24	Kathy
WORDS (B. Gibb, R. Gibb, M. Gibb)	3:24	Joe
ROCK 'N' ROLL MEDLEY	10:10	
JOHNNY B GOODE (Chuck Berry)		Joe
LONG TALL SALLY (E. Johnson, R. Penniman, R. Blackwell)		Joe
GREAT BALLS OF FIRE (Jerry Lee Lewis)		Hank
ROLL OVER BEETHOVEN (Chuck Berry)		Hank & Joe
SHAKE RATTLE 'N' ROLL (C. Calhoun)		Hank
WHOLE LOTTA SHAKIN' (D. Williams, S. David)		Hank

CATCH was caught live at the GOLDEN HAWK, Des Moines, Iowa on September 9, 1972 before a capacity crowd. A hush fell over the crowd as **CATCH** walked out on stage. The hush was suddenly broken as **CATCH** exploded into their first driving number. The excitement and action never ceased until the show was over. **CATCH** was saluted with a standing ovation and three encores.

The energetic reception given to **CATCH** during this recording is typical of their performances all over the country. The sights and sounds of **CATCH** are truly an emotional trip which everyone should experience.

All the enthusiasm, action and excitement of that performance are caught live on this fast moving album.



Cover illustration and jacket design by Bob Turner

SIDE 2	TIME	LEAD VOCAL
NITTY GRITTY (H. Beenken, J. Laake, H. Laake)	4:09	Kathy
ON MY OWN (H. Laake)	2:37	Kathy & Joe
SHOW ME (Joe Tex)	5:57	Kathy
KEEP ON TRUCKIN' "CATCH")	5:45	Kathy
GIVE IT TO ME (J. Halvay, G. Beisber)	9:25	Hank & Joe
SWEET SOUL MUSIC (Otis Redding, Arthur Conley)		Kathy

PERSONNEL

Howard "Bunk" Beenken - Guitar
Kathy Turner - Lead vocals
Hank Laake - Drums
Tim James - Bass
Isaac Josef Anthany "Joe" - Organ

Recorded at the Golden Hawk
4041 Urbandale Ave. Des Moines, Iowa
Thanks to Jim Gaston
Mixed at Lariam Associates
515 28th St. Des Moines, Iowa
Recording engineer Larry McKeever
Mix - Tom Tucker
Booking and management for "CATCH"
Showcase Talent International
B555 Harbach Des Moines, Iowa
515 - 274 - 4040

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ONDEKO-ZA II

A) MONOCHROME II 17:39

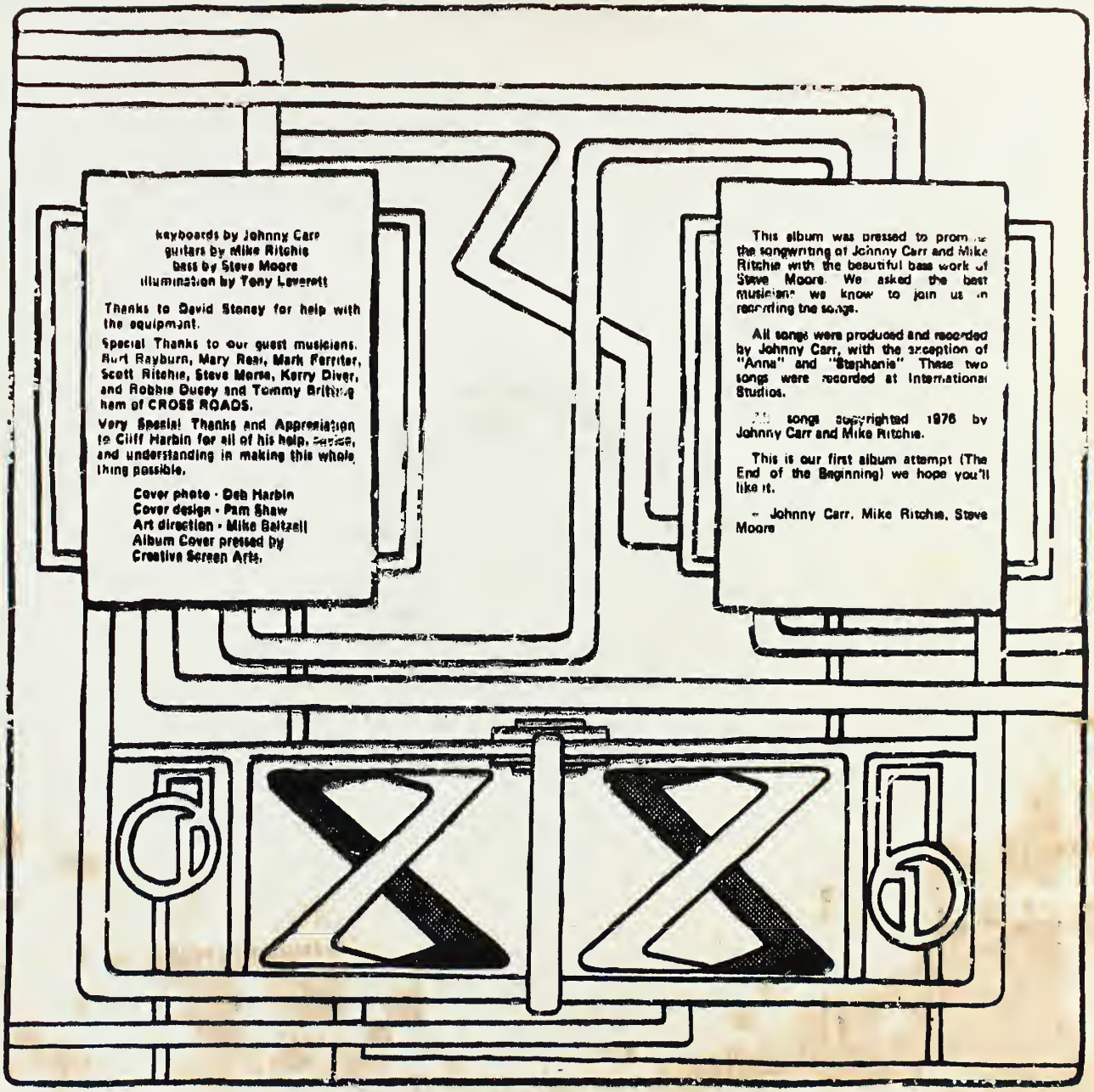
A modern composition by the avante-garde composer Ishii Maki, Monochrome II was first premiered as "Mono-prism" with Seiji Ozawa and the Boston Symphony in 1976 at the Berkshire Music Festival, Tanglewood. It was performed the same year in Berlin at the Meta-Musik Festival.

B) 1- YUMIGAHAMA TAIKO 2:39

2- FUTOZAO SHAMISEN 4:00

3- SADO KUMI-KYOKU 9:00

Manufactured in the U.S.A. by ODAIKO AMERICA, INC. from a master recording licensed by JAPAN VICTOR MUSICAL INDUSTRIES, INC. June 1978



keyboards by Johnny Carr
guitars by Mike Ritchie
bass by Steve Moore
illumination by Tony Leverett

Thanks to David Stoney for help with the equipment.

Special Thanks to our guest musicians, Burt Rayburn, Mary Rear, Mark Ferriter, Scott Ritchie, Steve Morse, Kerry Diver, and Robbie Dusey and Tommy Brittingham of CROSS ROADS.

Very Special Thanks and Appreciation to Cliff Harbin for all of his help, advice, and understanding in making this whole thing possible.

Cover photo - Deb Harbin
Cover design - Pam Shaw
Art direction - Mike Beltzell
Album Cover pressed by
Creative Screen Arts.

This album was pressed to promote the songwriting of Johnny Carr and Mike Ritchie with the beautiful bass work of Steve Moore. We asked the best musicians we know to join us in recording the songs.

All songs were produced and recorded by Johnny Carr, with the exception of "Anna" and "Stephanie" These two songs were recorded at International Studios.

All songs copyrighted 1976 by Johnny Carr and Mike Ritchie.

This is our first album attempt (The End of the Beginning) we hope you'll like it.

- Johnny Carr, Mike Ritchie, Steve Moore

ATLANTIC SD 8098

JAMAICA SKA

STEREO ATLANTIC
FULL DYNAMICS-FREQUENCY SPECTRUM

SIDE ONE

1. BYRON LEE & THE SKA KINGS
   JAMAICA SKA
   (By Byron Lee; Benders, BMI. Time: 2:30)
2. BYRON LEE & THE SKA KINGS
   WATERMELON MAN SKA
   (By Herb Hancock; Hancock, BMI. Time: 2:34)
3. THE CHARMERS
   TRY ME ONE MORE TIME
   (By Theophilus Bennett & Lloyd Tyrell; Benders, BMI. Time: 1:50)
4. THE BLUES BUSTERS
   BEHOLD
   (By Lloyd Campbell; Benders, BMI. Time: 2:40)
5. BYRON LEE & THE SKA KINGS
   LAST NIGHT SKA
   (By The Mar-Keys; East, BMI. Time: 2:08)
6. STRANGER & KEN
   SUSIE
   (By Wilburn Cole; Benders, BMI. Time: 2:35)

SIDE TWO

1. BYRON LEE & THE SKA KINGS
   OIL IN MY LAMP
   (By Byron Lee & Monty Morris; Benders, BMI. Time: 2:32)
2. THE MAYTALS
   IF YOU ACT THIS WAY
   (By Henry Gordon, Frederick Hibbert & Nathaniel McCarthy; Benders, BMI. Time: 2:25)
3. THE BLUES BUSTERS
   SOON YOU WILL BE GONE
   (By Phillip James & Lloyd Campbell; Benders, BMI. Time: 2:46)
4. STRANGER, KEN & PATSY
   WHAT A DAY
   (By Wilburn Cole; Benders, BMI. Time. 2:05)
5. THE MAYTALS
   YOU MAKE ME FEEL THE WAY I DO
   (By Henry Gordon, Frederick Hibbert & Nathaniel McCarthy; Benders, BMI. Time: 2:12)
6. THE BLUES BUSTERS
   DONNA
   (By Phillip James & Lloyd Campoell; Benders, BMI. Time: 1:50)

Recording engineer: Tom Dowd
Cover & liner photos: Brian Hatta
Cover design: Loring Eutemey
Supervision: Ahmet Ertegun

The dancers seen on the front and back of this LP are Ronnie Nasralla and Janet Phillips.

All the numbers in this album were recorded in Kingston, Jamaica. Atlantic Records gratefully acknowledges the cooperation of the Government of Jamaica in making this LP possible.

This is a high fidelity recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.

"Ska" is the name of the dance that is done to Jamaica Ska music, and more and more people are dancing the Jamaica Ska every day. The new dance rage began on the island of Jamaica in Western Kingston. It wasn't long before all Jamaicans discovered the excitement of Jamaica Ska music and started dancing to it.

News about Jamaica Ska music soon reached music circles in New York, and Atlantic Records decided to bring the authentic music of Jamaica to record buyers in the United States. To do this, Atlantic, with the cooperation of the Jamaican government, arranged to make recordings of the music in Jamaica using the top Jamaica Ska singers and instrumentalists. Jamaica Ska music took over as the most popular dance Jamaica has ever known. At the rate its popularity is spreading, it may take over the whole world.

DANCE THE JAMAICA SKA



1a



1b

BASIC JAMAICA SKA STEP—1a & b, 2a & b

The upper half of the body (waist up) keeps the beat by bowing forward with a straight back and a slight bend in both knees, similar to 1b. At the first bow the arms extend to the sides (1a & b). At the second bow the arms cross in front (2a & b). The body straightens up in between the change of arms from one position to the other. You continue in this way for the Basic Ska Step done on the spot.



2a



2b

The Basic Ska with a Side Step is done as follows: First to the right by moving the right leg on the extension of the arms (1a) then bringing up the left leg on the closing of the arms (2a), then to the left by moving the left leg on the extension of the arms and by bringing up the right leg on the closing of the arms. Remember the basic body beat described in the first paragraph is performed during movements to right and left.



3

BASIC JAMAICA SKA STEP WITH HAND VARIATION—3

Same as the Basic Step only the arms (right then left) swing up and down in front of the body, finishing with the body beat when the right arm is in the air and then when the left arm is in the air. The arms that are very relaxed are swung on either side of the legs or between the legs.

Please note that the Basic Ska Step may be done face to face or side by side with your partner.



4a



4b

WESTERN ROLL—4a & b

You start out by facing your partner then Man breaks to his right (4a) throwing back his right shoulder, arm and leg (the Woman doing the reverse). From there you come together facing your partner again with a slight inclination forward of the upper half of the body and a slight bent knee action, similar to 1b. Then the Man breaks in the opposite direction throwing back his left shoulder, arm and leg (the Woman doing the reverse). The beat in this case is kept on all three movements—break to right, come together and break to left. When together the arms are bent to the elbows and parallel to the ground.



5a



5b

KINGSTON HEAD ROLL—5a & b

Similar to the Western Roll only not as exaggerated in the breaks from right to left and heads are together at the forehead during this step. This step is done to relax and cool off.



6a



6b

ROWING—6a & b

The most energetic of all Ska steps is the rowing. A similar action to rowing a boat, it is done either facing your partner or beside your partner. The first step is to reach out with the arms (6a) keeping both back and legs perfectly straight to form an angle at the waist. Then a pull back (6b) throwing backwards the upper half of the body (from the knee up). The Ska beat is maintained first with the forward movement in 6a and then again with the backward movement in 6b.



7a



7b

ROWING ACROSS—7a & b

Just like "Rowing" only instead of 6b, the legs are lifted alternately on the pull back beat (7a) covering ground with each step in order to change your position (7b). This step may also be done on the spot for variation.



8

ON THE SPOT HAND DRIVE—8

The most relaxed of all Ska steps and is usually done near the end of the music to the various sound effects of the Ska callers. Like its name, it is done on the spot with the beat carried by a pumping action of the arms in front of the body with a slight bending of the knees.

ATLANTIC RECORDING CORPORATION, 1841 BROADWAY, NEW YORK 23, NEW YORK

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STEREO
EKS-7289
Kathy & Carol

SIDE ONE

SPRIG OF THYME (Music by Carol McComb, Nina Music BMI)	2:59
GEORGE COLLINS	2:46
THE BLACKSMITH	3:51
FAIR BEAUTY BRIGHT	2:32
GREEN ROCKY ROAD	2:28
THE GREY COCK	4:48

SIDE TWO

WONDROUS LOVE	2:25
CARTER'S BLUES, (Carter, Southern Music ASCAP)	2:57
LADY MAISRY	4:04
BRIGHTEST AND BEST	3:08
GOLD WATCH AND CHAIN (Carter, Peer Int. BMI)	3:29
JUST A HAND TO HOLD (Spoelstra, Nina Music BMI)	4:55

SPRIG OF THYME This song is an excellent example of folk symbolism. Thyme can express courage, spontaneous emotion, and virginity; the primrose, early youth and young love; the violet, modesty and simplicity and returned love; the vine, peace and strength; the rose, perfect happiness in love, expressed love, innocence and purity; the willow, forsaken, slighted love, grief and mourning. Collected by Henry Hammond in Dorset, 1905.

GEORGE COLLINS is based on the Child ballad **LAOY ALICE**. The words and tune come from two different versions in Bronson.

THE BLACKSMITH "The faithful 'hero' of this song is just as often a shoemaker as a blacksmith. Both metre and tune are rather unusual, recalling the well-known **BRISK YOUNG WIDOW** and **BRAVE WOLFE**, a song celebrating the hero of Quebec."
PENGUIN BOOK OF ENGLISH FOLK SONGS.

FAIR BEAUTY BRIGHT was learned from the singing of Mrs. Christopher Birkett of England.

GREEN ROCKY ROAD Our direct source for the song was Wayne Stromberg, a friend of ours in San Diego. Wayne learned it from Guy Carawan who in turn learned two of the verses from a jazz bass player from Tucson who heard it from Judy Collins. Guy compiled his version from many different sources, primarily the Georgia Sea Islands. I'm sure Wayne's arrangement differs from Guy's, too. Harold Courlander collected the song, to be found in **NEGRO FOLK SONGS OF ALABAMA** in which it is described as a children's song often accompanied by hand-clapping.

THE GREY COCK "A number of lyrical folk songs present the situation of two lovers disturbed by the early crowing of a cock. Perhaps the origin of these songs is found in this supernatural ballad of the lover returned from the dead. The idea that such revenants must go again 'from the world of pity to the world without pity' when the birds cry at dawn is an ancient folklore notion that has spread from the Orient, through the Balkans, as far west as Ireland. Perhaps it is surprising to find such a rare ballad surviving as late as 1951 in the city of Birmingham, where it was recorded from an English-born singer of Irish descent . . . " **PENGUIN BOOK OF ENGLISH FOLK SONGS.** When we are hunting through books for new songs, we are inevitably drawn to this type of melancholy song, often concerning the dead. We both have hopelessly romantic natures.

WONDROUS LOVE Kathy sings the third and Carol the fourth line. We sing the first, second and third verses as they appear in the Denson revision of the **ORIGINAL SACRED HARP.** If we have friends in the audience who are familiar with the shape note hymn, we occasionally ask them to join us on stage.

CARTER'S BLUES is a Carter Family tune learned from Mike Seeger. Although we have never heard the Carter Family do it, Mike says the total sound of ours is very much like the original.

LADY MAISRY We sing version 8 in the Bronson edition taken from Cecil Sharp's collection. It is Aeolian mode, pentatonic scale, although through our harmony we may have disguised it. In more complete versions, it is found that Lady Maisry's parents are gathering wood "to burn her poor body" because she has birthed an illegitimate child by the lord of the story.

BRIGHTEST AND BEST We learned this song from the singing of Jean Ritchie. It is a variant of a version of the shape note hymn **STAR OF THE EAST** in the **ORIGINAL SACRED HARP.**

GOLD WATCH AND CHAIN was learned from the New Lost City Ramblers. It was of course also sung by the Carter Family.

JUST A HAND TO HOLD Carol met Mark Spoelstra during Easter vacation in 1964 and learned the song then. Subsequently we worked on it together and Mark first heard us sing it at the Berkeley Folk Festival in the summer of '64. Mark Spoelstra's comments about the song can be found in **BROADSIDE**, Issue No. 49. We sing it because it is beautiful; an answer song.

Kathy & Carol

Recording director—PAUL A. ROTHCHILD, production supervisor—JAC HOLZMAN, recorded at the WHITNEY STUDIOS, Los Angeles, cover photo—JAMES FRAWLEY, cover design—WILLIAM S. HARVEY.

Kathy & Carol

EKL 289 (mono)
EKS 7289 (stereo)

Although the trees in the forest grow older and tougher as they struggle toward the sun, from the same earth, new growths appear. These young shoots bear the appeal and freshness of all new things which seemingly have grown from themselves—yet which in reality are from the same roots and soil as their elders. And although the climate is somewhat different, for the big branches often obscure the sun, still the new ones find their own path and establish their own right to share in the light.

Why are Kathy and Carol concerned with the dreams of adolescence, the mystique of the romantic, and appeal of the supernatural? These are the intangibles which pervade the outlook of these young women. The music they make is really only between the two of them—and their singing has been inseparable one from the other since its inception. This ingrown and inturned preoccupation is what we hear; this blending and constant changing of harmony is what is between them—it is the simple passive peacefulness of their musical existence which is what sings out, perhaps even more than the words they communicate.

Yet in the innocence of their posture one is reminded of the paintings of Balthus—figures of adolescence involved in seemingly everyday ordinary poses, yet charged with implications and symbols beyond the immediate range of their comprehensions—where emptiness evokes fullness, innocence evokes lust, even to where in a room, the relaxed stance of a reclining figure is attacked by the aggresive form of a table. All this is on the "other side" of their music.

This record is a fresh opportunity to rejoice in the simple act of making music. Perhaps at this point in their musical lives (for a record is only a document of a moment) one can hear mainly the innocence and purity of their musical mirth. That their musical ability and feeling is so strong makes this a delight to the ear. The message of their songs is love—rejected, dejected, unresolved and wondrous—and the beauty of the poetry reflects their personal reactions. But it is their sound which communicates first.

Their music is of shifting intervals—more like counterpoint than harmony. It is weird in combinations of sounds, and courageous in its use of unisons, dissonances and wandering relationships of notes. The melody is given strange life by the imagination of their harmonies.

Carol McComb and Kathy Larisch are from Vista, California—a small town between San Diego and Los Angeles. They have been singing together for two or three years since high school, and their friendship is as close as their music. They are both just twenty years old. Their first folk music inheritance were the records of Joan Baez. From Joan they have looked at other sounds—the openess of country music and sacred harp singing, again via recordings. Only slowly does the world open up to them—yet they came into existence with their own style, so that each new musical area is colored immediately by their identifying sound. Only in the past year have they met with any of the traditional styles and singers, and if there is any indication of the influence of this contact, it is best heard in the full-voiced singing of *Wondrous Love*.

See the development as a consequent one—on a path that always leads toward folk music, not away from it. Yet where do young people in Southern California find folk music? On records, in coffee houses, at concerts, and in folk festivals. This is no easy path to follow unless there is determination—and determined they are. But one must have fresh resources for such a journey so that it is not a trip to an already determined end. Kathy and Carol are true children of the craziness of today's folk music revival. The texts to the old ballads they find in books, and their response is to the sentimental and romantic poetry of an age gone by. They have used the more advanced stages of academie research to get their melodies. Bertrand Bronson's study, *The Music of the Child Ballads* has become their source, from which they pick out the "best" tunes. It is hard to determine the roots of their harmonies, but they are steeped in today's popular music. One of the greatest paradoxes reveals itself—for in the past few years, Kathy and Carol have been singing folk songs at coffee houses, concerts and folk festivals—yet the music they sing around the house is as often as not today's rock n' roll, and they do it well.

Thus far, Kathy and Carol have been seen only on the West Coast, but like a pebble dropped into water, their music has started sending its waves about. Anywhere they have traveled they have left the same warm impression of fine music and two very natural, sweet and lively girls. They travel in a beat-up car and run barefoot in the grass. Kathy will wear her blonde pigtail and look as cheery as a midwestern cornflower. Carol keeps her face hidden behind long dark hair combed over her cheeks, and she claims that it is necessary so that the pipe cleaners which hold her eyeglasses to her ears won't be seen.

Beneath their youth and musical craft is an underlying honesty and desire to grow—they want it to be made clear that they "have more than a passing interest in folk music, or in music and art in general"—overstatement isn't their cup of tea, either.

If music is a gift they have received it, and this musical facility of theirs is both a strength as well as a potential weakness. For as craftsmen they are superb in their fineness—yet this ability which others struggle to attain is at their easy command. So their struggle will be fought in a different area.

Several years ago I wrote "there is a side of us all which goes about to make the world over in our own image—and another side where one seeks his own image in the world." Perhaps that statement must be modified for these girls—in that they bring something frail and personal to the world as they search and influence it.

JOHN COHEN

If music is not innate in Carol and me, it has become ingramed through constant exposure from our earliest years. In my family we were never taught to harmonize—it was something that we just did. Carol's early musical background was somewhat the same as mine, singing with mother and sisters over the dishes and cooking.

Neither Carol nor I have had any musical training; what little music we read is self-taught—hence the somewhat obscure tunes. Our approach to arrangement and harmony is the opposite of academic. We learn most of our material from books and start from scratch, so I guess the result is all us. We think alike musically. Someone once told us that we laugh in harmony.

Because of a musical empathy, we seldom have to labor over the arrangement of a song. It has ever been a pleasure for us to sit in the seclusion of a fresh forest or orange grove and hum around each other's hum. In the early stages of most arrangements, this is exactly what we do—the final product just happens. We know when we have the sound so finely meshed that it forms a web to weave in and out of until our minds get completely lost in the complex. When we have created an arrangement that will satisfy us for a long time, there is a tingling sensation that starts at the base of the spine and spreads to the extremities, and an ecstatic laughter that won't permit us to polish the song until we have put aside our instruments to laugh and dance. In a way, we feel sorry for people who sing by themselves.

We are at our creative best in the outdoors by ourselves or with a few good friends. To me, our music is intricately interwoven with everything that is good and healthful—sunshine, fresh air, mushrooms, lichens, mould and rain, love and laughter, birth and death—as a part of this kind, serene world which none of man's follies can ruffle. Kathy

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(continued from inside cover)

at the moment, in the act, of creation. The two bassists and the two drummers play throughout—brilliantly I would say, and with spontaneous ears. Each horn man has a solo section of about five minutes. The leader's section is ten. The bassists each have five. The drummers share five. Some of the brief ensembles that introduce the soloists use approximately the same musical material, but sometimes it is fragmented, sometimes scored or voiced differently. Some ensembles use new material. Also, Coleman says that by a kind of spontaneous, nearly collective accident, one written introduction got left out during the playing and Blackwell got a repeat of Hubbard's ensemble part. The ensembles, by the way, do not necessarily come out "clean," with all the horns hitting the assigned notes exactly together. They are a joining of musical pitches which may seem almost casual at some points.

Free Jazz begins with brief polyphonic playing by the horns—a kind of pitch and emotional "tune-up" for the piece, in effect. The first ensemble pitches follow. These are played in what Coleman calls a "harmonic unison"—an intuitive, homemade term (and procedure) which makes no sense until he explains that each horn has its own note to play but they are so spaced that the result will not sound like harmony but like unison. Dolphy's solo section follows. Notice how, at one point, when he doubles up his time, Dolphy gets an immediate response from the drummers. Coleman comments that Dolphy sometimes responds to his accompanists, "*as if he was playing all the instruments behind him.*"

The introduction to Hubbard's melodies follows. It is also, Coleman explains, "*in harmonic unison, but another degree.*" Hubbard begins with only the basses and drums, but soon he has encouraged comment from the other horns. Soon they have re-propelled him, in effect, and left him to the rhythm again.

The ensemble for Coleman's section begins with a gradual joining of sounds and a relatively more complex theme follows. Notice how Coleman re-phrases the theme twice before straying further into its implications. The group's responses to his melodies produce some of the most complex textures of the LP. His comment on hearing their interplay played back later was, "*You can hear the others continue to build together so beautifully that the freedom even becomes impersonal.*"

Side 1 ends with Don Cherry's introduction, and fades out (electronically) as his solo begins. Side 2 begins with the ensemble again, a part of the "transposed unison" that also introduced Coleman. In the beginning the group comments, then Cherry is alone with the basses and drummers. Then fellow-trumpeter Hubbard returns. Then Coleman.

A partial repeat of the unison ensemble leads to Charlie Haden's solo, as the drums swing quietly behind him. Haden is the melodist. LaFaro then follows an harmonic note by the group as the virtuoso bassist. When he has built to a complexity, LaFaro begins a contrasting, directly melodic, almost Django Reinhardt-like improvisation. (I am sure, by the way, that this recording would be exceptional—to use the word I began with—for the beautiful work of these two bassists alone.)

An "harmonic unison" note leads to Ed Blackwell. Coleman comments, "*He plays a three-dimensional solo—rhythm and speed, then melodic rhythm, and the two together,*" in a fusion of essentials. Higgins follows another ensemble with his beautiful cymbal solo, with Blackwell behind, of course. Again, the technical and musical advances of this exceptional drumming have an emotional base; "*the emotion he uses liberates the rhythms and metres,*" as Coleman puts it.

The ending is played "harmonically," with, as Coleman felt when he later heard the results, "*the instruments sounding like voices singing.*"

Jazzmen have tried spontaneous group improvising without preconception before, of course—and almost invariably fallen into playing the blues within an acceptable key. It is surely a most telling tribute to the importance of this music that all of these young men, of different experience in jazz, were able to contribute spontaneously and sustain a performance like this one.

On the other hand, the man who isn't bothered about "newness" or "difference," but says only that, "*He sounds like someone crying, talking, laughing,*" is having the soundest sort of response to Ornette Coleman's music.

Martin Williams

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Phil

THE HOWARD HANGER JAZZ FANTASY

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To Nori Starr -
Who is one of the most wonderful 4-yolds who I ever met
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Side A

Apples And Bananas
Noah Found Grace
Beats
Mr. Bo Jangles (Jerry Jeff Walker) BMI

Side B

Apples And Bananas (with new beats)
Forbidden Fruit
Jazz And Rhythm
Smile Again (Earl Klugh) ASCAP
Rainbow Connection (Paul H. Williams & Kenny Ascher) ASCAP

BETH YOUNGBLOOD-PETERSEN -- vocals, violin
DICK KOWAL -- vocals, trumpet, fluegelhorn
RANDY PORSHIA -- percussion
ELIOT WADOPIAN -- bass
HOWARD HANGER -- vocals, piano, synthesizer

"GOOD JAZZ. NOT WATERED DOWN IMITATIONS."
Music Educators' Journal

All Arrangements And Narrative Are By Howard Hanger.

"Apples and Bananas" courtesy of THE FOLKTELLERS.

Recorded at Wes Sound Shop, Asheville, N.C.

Engineered by Eddie Swann.

cover design and art by Elaine Meier.

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File under: (Nova psychedelia)

TODD CLARK



INTO THE VISION

tmi 020

MARY ANGELINE -- prophet (4,6)
WILLIAM BURROUGHS -- found vocals (8)
CHEETAH CHROME -- guitars (3,6,8)
TODD CLARK -- vocals (1-8); vocoder (1,6,7,8); theremin (8); polymoog (3); bat-wing guitar w/ arp avatar (8); prophet (1-8); sequencer (1-8); syndrums (1-8); linndrum (1-8)
CHUCK MOSES -- electric guitar (4); slide guitar (4,5); guitar synth (1,2,7)
BOB NEFT -- liberation (2); polymoog (2,5); prophet (2,5)
ALLEN RAVENSTINE -- e.m.l. synth (7)

Recorded October 1983-March 1984.

Producer: TODD CLARK
Engineer: CLARK IRWIN

Photos:
Debb Warner
Sheree Clark

1st state: "national anthem/nova theme" 3:28
2nd state: "another climate" 4:47
3rd state: "stars in heat" 3:35
4th state: "unknown syndromes" 3:01
5th state: "death hovers" 3:23
6th state: "x-rated x-tasy" 3:11
7th state: "brain & spinal column" 5:10
8th state: "into the vision" 8:30

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Dedicated to William Burroughs for the "Nova" and to Roky Erickson for the "psychedelia"!



40201-8

VOX — Ultra High Fidelity

Schoenberg

CONCERTO FOR VIOLIN AND ORCHESTRA, Op.36
Playing Time: 33'41"

CONCERTO FOR PIANO AND ORCHESTRA, Op.42
Playing Time: 21'46"

Alfred Brendel, piano—Wolfgang Marschner, violin—Symphony Orchestro of the Southwest German Radio, Boden-Boden—Michael Gielen, conductar

The sole trouble about Schoenberg is that he is the first composer of supreme greatness who is more talked about than played. This is our age's fault, not his: up to a point, all our leading composers share his fate, and if he is the least played and most talked about, that may only go to show that he is the greatest of them all.

He did not enjoy the kind of world fame he achieved in his lifetime. In a selection of his letters about to be published by Schott in Mainz, a significant passage will be found in a letter to the conductor Hans Rosbaud, where Schoenberg expresses his desire to be regarded simply as a composer, to have his music whistled like Tchaikovsky's—though by way of a jocular afterthought he hopes he is perhaps a little better. His wish was absolutely realistic. Below and above all, Schoenberg was a composer, and it is our duty not to approach him dutifully, as we would approach a difficult task, but simply with our minds open to new music—difficult music in all conscience, but difficult only because it is so new. Repeated hearings will not fail to disclose this master's deeply inspired full-bloodedness, which one circumstance more than any other has tended to obscure, namely—

The Twelve-tone Bogy

Schoenberg's discovery of his twelve-tone method has made him, very much against his will, into a twelve-tone theorist. Now, where can we find this famous twelve-tone theory or system of his which everybody keeps talking and writing about? In his whole, long life, and only towards the end of it, he wrote a single essay on "Composition with Twelve Tones", and that was nothing but an elementary exposition of the practical compositional principles he discovered in his own music, rather than having thought them out beforehand. Of twelve-tone picking, which has become a fashionable game, he was always highly suspicious, and twelve-tone theorists he loathed as much as all other theorists for whom music was merely something to be theoretical about. Half a year before his death, he wrote me about one of them, who is known as a world authority on Schoenberg:" ... [he is] one of these non-musicians, who look in my music only for the twelve notes—not realizing in the least its musical contents, expression and merits." (The English is Schoenberg's.)

The fact remains, however, that the twelve notes are there for some to hear (not to see). It has variously been suggested (a) that you ought to hear the tone-row in a twelve-tone piece and (b) that you needn't. There is a point to either proposition. You can understand a twelve-tone piece without in the least bothering about its row, just as you can understand a diatonic work without tracing the triad which, with its derivatives, rotates throughout the music. On the other hand, if you feel so inclined, you will find that being able to whistle the tone-row and its mirror forms from memory will help you towards a quicker perception of what happens in the actual music. I may add that I am here speaking, not as a critic, but as a practical musician and teacher i.e. without any theoretical preconceptions.

Schoenberg's two sublime concertos are both twelve-tone works, and for any listener who happens to be interested, I shall quote their respective rows and indicate where they can easily be heard first.

The Violin Concerto

Written in 1936 (three years after his arrival in the United States) and dedicated to Anton von Webern, the Violin Concerto may be regarded as one of the few which are great music and perfect fiddle concertos at the same time. Though the immense difficulties involved in realizing its novel sounds prompted Schoenberg to suggest that it called for a 6-fingered violinist, the understandable respect with which he treats the character of the solo instrument will throughout become obvious as soon as it is better known. Meanwhile, the open-eared listener will hear what I mean at the very outset—a violinistic opening if ever there was one! A distinguished Schoenberg pupil has described the work as "the most difficult concerto in the literature of music", but difficulties only remain unsurmountable if the music is written against the instrument rather than for it. When Schuppanzigh declared a passage in the Beethoven Concerto to be unplayable, the composer is alleged to have replied, "Do you think I was thinking of your wretched fiddle when the spirit spoke to me?" The miracle is that the spirit spoke to Schoenberg in terms of the fiddle all the way, and when he in his turn said, "I believe that in my new violin concerto I have created the necessity for a new kind of violinist", the accent lay on "violinist" as much as on "new".

The formal scheme of the three-movement work is based on firm classical foundations which facilitate comprehension. The first movement, *poco allegro*, develops against the background of sonata-allegro form; the central movement, *andante grazioso*, will disclose a relatively simple ternary form; and the *allegro* finale unfolds a rondo structure which eventually rounds off the entire work in cyclic fashion. It may be remembered that in the first movement of what is perhaps Tchaikovsky's greatest symphonic achievement, the Fourth Symphony, the body of the movement is marked 'in movimento di Valse', though the waltz itself does not clearly emerge to the surface until the second subject. A similarly gradual development of rhythmic character takes place in the present finale, which does not fully betray its marchlike nature until the first return of the theme.

At the beginning of the work, the tone-row is distributed between the solo part and the orchestra, but as soon as the violin leaves the G-string, it has the twelve notes all to itself, and they can thus be heard without difficulty: A-Bb-Eb-B-E-F#-C-C#-G-Ab-D-F. (In the orchestra at the same time, there is the less easily audible inversion of the row at the fifth below.)

The Piano Concerto

It may seem almost unbelievable that this passionate, dramatic and intensely exciting music was written by a man who was close to seventy; it was completed on the last day of 1942. However, as soon as we have absorbed the shock produced by the impact of so much emotional meanings, we begin to sense the almost detached clarity of the form and the basic serenity behind all the fiery, extreme contrasts, and we come to believe every year of the composer's age.

The work is dedicated to Henry Clay Shriver, who commissioned Schoenberg to complete it, but it is not widely known that the original suggestion to write it came from Oscar Levant, who had a friend in common with Schoenberg —George Gershwin.

The total structure is again cyclic, but otherwise it is far more revolutionary than that of the Violin Concerto, whereas the style and texture are more in the Brahmsian tradition: now it is this stylistic aspect which helps us towards understanding the whole. In one way or another, Schoenberg always expresses the unknown by way of the known, as does indeed every creator who has a genuine communication to offer.

With the Piano Concerto, Schoenberg once again resumes his life-long formal preoccupation—to roll and compress several movements into one. Closer acquaintance will in fact reveal four distinguishable movements within this single-movement structure: an *andante* whose principal theme has been described as landler-like but might more precisely be called a crossing between the Viennese Landler and siciliano; a *molto allegro* followed by an *adagio*; and finally a *giocoso* rondo whose theme returns to the sphere of the dance in that it distinctly remembers the gavotte.

A Schoenberg biographer has said that the work renounces tonal effects,, but there are unmistakable implications of C in the outer movements (hear, for a start, the final cadence!) and by way of polarity, the diametrically opposite tonality, F sharp, is suggested at the beginning of the finale, supported by a middle-part pedal on F sharp which is moreover underlined in the orchestra. The truth is that the row and its treatment provide for subtle tonal functions.

For the rest, the interested listener should find it easy to hear the complete row at once, since the right hand exposes it at the very beginning: E-Bb-D-F-E-C-F#-Ab-Db-A-B-G. (Notes 9-11 are repeated before the 12th ensues.)

Notes by Hans Keller

ALFRED BRENDEL was born on January 5, 1931 in Wiesenberg. As a pupil of the world renowned pianist, Edwin Fischer, he entered the International Busoni Competition in 1949, and won first prize.
Since then, Mr. Brendel has concertized widely and has received glowing press notices in Austria, Portugal, Switzerland, Italy and Germany. He has recorded for Vox Liszt: Piano Concertos #1 & #2 (PL 10·420), Harmonies Poetiques et Religieuses (PL 9430), Moussorgsky: Pictures At An Exhibition - Balakirev: Islamey - Stravinsky: Petrouchka (PL 9140)

Wolfgang Marschner has often been compared with Adolf Busch and Georg Kulenkampff. The press both at home and abroad has commended him as an interpreter whose musical qualities of sound and technique are convincingly counterpoised. Following the first performance in Austria of the Schoenberg Concerto (with the Vienna Symphony Orchestra), the newspaper "Wiener Kurier" wrote that Marschner's performance had been marked by stimulating intensity and phenomenal technique.
In 1954 Wolfgang Marschner was awarded the Kranichsteiner Music Prize. This honour attracted the attention of music circles throughout Europe. There followed concert engagements in Salzburg, Vienne, Basle, Zurich, Milan, Paris, and London. Marschner was the soloist at the first German performance of Wladimir Vogel's Violin Concerto in Cologne as well as at the French premiere of Alban Berg's Chamber Concerto in Paris. As first violinist of the Marschner Quartette he has become known both at home and abroad, above all for his interpretation of contemporary music, and lately with the world premiere of the Quartette for Strings by Pierre Boulez at the Donaueschingen Festival in 1955.
As a descendant of the romanticist Heinrich Marschner, he has been particularly active in his efforts to bring about the re-introduction of the Schumann Violin Concerto in the arrangement by Georg Kulenkampff.

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Handel-Schönberg

CONCERTO FOR STRING QUARTET AND ORCHESTRA

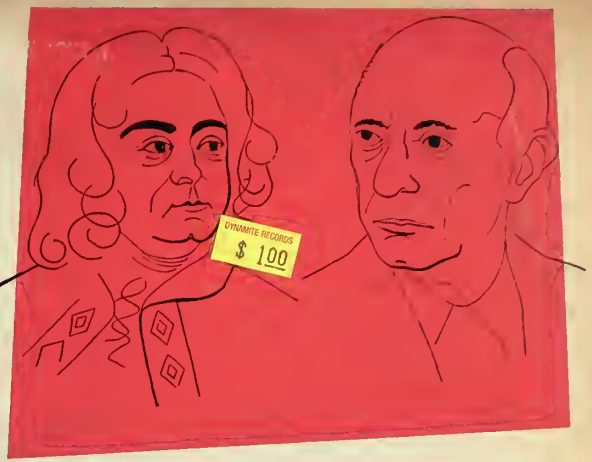
(Based on the Handel Concerto Grosso, Op. 6, No. 7)

MANUEL COMPINSKY QUARTET

(M. Compinsky, L. Atkins, violins; J. Reilich, viola J. Ullstein, 'cello)

and the

JANSSEN SYMPHONY ORCHESTRA OF LOS ANGELES, WERNER JANSSEN, *Conductor*





Bach-Mozart

ADAGIOS AND FUGUES *(From Six Three-Voice Fugues) (K. 404A)*

JANSSEN SYMPHONY ORCHESTRA OF LOS ANGELES, WERNER JANSSEN, *Conductor*

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HANDEL — SCHÖNBERG

Concerto for String Quartet and Orchestra (Based on the Handel Concerto Grosso, Op. 6, No. 7)

MANUEL COMPINSKY QUARTET (M. Compinsky, L. Atkins, violins; J. Reilich, viola; J. Ullstein, 'Cello) and the JANSSEN SYMPHONY ORCHESTRA OF LOS ANGELES, WERNER JANSSEN, Conductor

BACH — MOZART

Adagios and Fugues (From Six Three-Voice Fugues) (K. 404A)

Prelude and Fugue No. 1 • Prelude and Fugue No. 2

JANSSEN SYMPHONY ORCHESTRA OF LOS ANGELES, WERNER JANSSEN, Conductor

ML 4406 HANDEL—SCHÖNBERG: CONCERTO FOR STRING QUARTET AND ORCHESTRA • BACH—MOZART: ADAGIOS AND FUGUES

Handel—Schönberg: Concerto for String Quartet and Orchestra

This remarkably impressive and sonorous composition is what Schönberg himself calls "a free transformation" of Handel's *Concerto Grosso No. 7* from the twelve works in that form that make up Handel's Opus 6.

The form of the *concerto grosso* as found in Handel is this: A small group of solo instruments known as the *concertino* (with Handel the *concertino* consists of two violins with 'cello bass) is set in contrast with the *tutti*, or larger body of strings with accompanying harpsichord.

Schönberg wrote his "free transformation" in 1933. It realizes, says Schönberg, part of his intention to set new technical problems before the individual instruments. "It was not my concern," he continues, "to derive new colors or sonorities from an instrument, though this result could hardly fail to appear. I wished rather to employ hitherto unused possibilities, fingerings, methods of playing, the mastery of which would enable the instrumentalists to play modern themes and melodies perfectly."

In place of the three-instrument *concertino* found in the Handel *concerto grosso*, Schönberg employs a string quartet, and this he sets against a full modern orchestra of strings, woodwinds, brass and timpani.

(Side 1, Band 4)

Schönberg makes these interesting comments on his work:

"From the standpoint of composition, I have gone further than Brahms or Mozart in their Handel arrangements. I have not limited myself, as they did, to expunging sequences and uninteresting figure-work and to enriching the texture; instead, especially in the third and fourth movements, whose insufficiency with respect to thematic invention and development could satisfy no sincere contemporary of ours, I have acted quite freely and independently, and, while employing what was usable, undertaken an entirely new structure. I believe that such freedom will be found hardly more disturbing, stylistically, than the cadenzas which modern writers apply to classical concertos. I do not venture much further than they do in matters of harmony. Nor do I believe that I need yield to them as regards solidity of form and intensification of motival development, and their interrelating."

Schönberg's freedom of treatment is most apparent in the aforementioned third and fourth movements. The third movement, which was an *Andante* in Handel's work, has become an *Allegretto grazioso* with the key changed from B-flat Major to D Major, and it is more than twice the length of the original. The concluding *Hornpipe* is also reconstructed and extended.

Bach—Mozart: Adagios and Fugues

Mozart's acquaintance with the music of Bach came comparatively late in his career. It was sometime in the middle or late 1770s that van Swieten, a patron of Mozart's, brought to Vienna works of Bach that were altogether unknown there at that time. Among these compositions were *The Art of the Fugue*, *The Well-Tempered Clavichord*, some of the organ trios and some of the preludes and fugues for organ. The impact of this music on Mozart was great. As Alfred Einstein says, "For Mozart the encounter with these compositions resulted in a revolution and a crisis in his creative activity"—an encounter, Einstein goes on to say, comparable with that experienced by Dürer when he visited Italy and saw the paintings of Mantegna and Bellini.

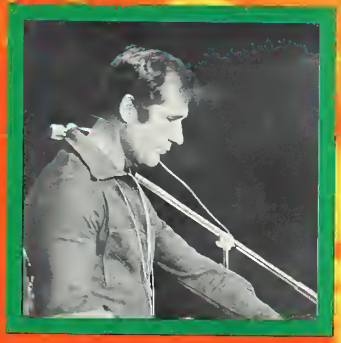
Mozart arranged for van Swieten's string trio six three-part fugues by Johann Sebastian and Wilhelm Friedemann Bach. For four of these he wrote original *adagio* preludes. The *fugues* played here, prefaced by Mozart's original *adagios*, are from J.S. Bach's *The Well-Tempered Clavichord*.

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LADO I

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Letra - Irvin García
Música - Ruco Gandía
Arreglo - Nano Cabrera.
José "Chiqui" García, Irvin García

YO DIGO QUE LAS ESTRELLAS
Música y Letra - Sylvio Rodríguez
Arreglo - Haciendo Punto

SOLEDAD
Letra - Luis Llorens Torres
Música - Tony Croatto
Arreglo - Nano Cabrera

COPLA MULATA
Letra - Luis Llorens Torres
Música - Tony Croatto Arreglo - Sylverio Pérez

CHEFA
Letra - Luis Llorens Torres
Música - Irvin García Arreglo - Irvin García

INTEGRANTES

JOSY LATORRE - Vocalista
NANO CABRERA - Bajo Eléctrico, Guitarra Española, Percusión y Voz
JOSE "CHIQUI" GARCIA - Flauta, Percusión y Voz
SYLVERIO PEREZ - Cuatro, Guitarra Española, 12 cuerdas, Guira y Voz
TONY CROATTO - Guitarra Acústica, Piano, Syntetizador, Melotrón, Clave y Voz
IRVIN GARCIA - Batería, Conga, Bongó, Bombo Leguero, Syntetizador, Melotrón, Efectos Percusión y Voz
EDGARDO DIAZ - Trompa en Cantares Latinoamericanos
EMYLSAM VELAZQUEZ - Piano en Yo digo que las Estrellas y María del Carmen

DISEÑO DE CARATULA

Ilustración y Foto Portada - CHENTE MORALES
Diseño Contraportada - JOSE "CHIQUI" GARCIA
Fotos Contraportada - FRANCISCO LOPEZ
Realización - JOSE "CHIQUI" GARCIA

Ingeniera de Grabación - TONY CROATTO
Mezcla - TONY CROATTO, IRVIN GARCIA, NANO CABRERA

Productor - TOMAS FIGUEROA

LADO II

MARIA DEL CARMEN
Musica y Letra - Noel Nicola Arreglo - Irvin García
Tony Croatta, José "Chiqui" García.

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a- Canción de Todos - A. Tejada - C. Iseita
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c- Bolivariana - D.A.R.
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PERLA MARINA
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Letra - Juan Antonio Corretjer
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Eugene W. Troth — Professor of Music and Associate Dean, School of Music, The University of Michigan

Side 1

BOOK K

Band 1 Quiet, Quiet (*Page 20*)

Band 2 Count With Me (*Page 66*)

BOOK 1

Band 3 Sh! Be Quiet (*Page 37*)

Band 4 I'm Sam the Spaceman (*Page 35*)

BOOK 2

Band 5 He's Got the Whole World in His Hands (*Page 47*)

Band 6 El Coqui (*Page 51*)

Band 7 The Hunter (*Page 119*)

BOOK 3

Band 8 Rain in the City (*Page 46*)

Band 9 Ngoye (*Page 59*) – – AFRICA

Band 10 *Three songs from* Let's Build A Town (*Pages 110, 111, 112, 113*)

Side 2

BOOK 4

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Band 2 A Happy Life in Winter (*Page 165*)

Band 3 Hanukah Is Here (*Page 170*)

BOOK 5

Band 4 Your Friends Shall be the Tall Wind (*Page 9*)

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Band 6 The Highwayman (*Page 206*) — BARTOK

Band 7 Come Come Ye Saints (*Page 66*)

BOOK 6

Band 8 Which is the Properest Day to Sing? (*Page 132*)

Band 9 Deva-Dasi Dance (*Page 190*)—INDIA

Band 10 Fancy (*Page 246*)

Band 11 Give My Regards to Broadway (*Page 19*)

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See what we mean?

An enterprise such as this is not done successfully without the help of a lot of people. So, "thank-you" to: Program Director Al Peterson of the HOT SPOT who served as music coordinator for this album; Mike Dion, our Music Director; Maria Davis of our Talent staff — and, Mark Platt of S and S Distributors, who markets Stroh's throughout Western Massachusetts. A great deal of help came from John Allen of "Pearl Street" in Northampton where our live competition took place. And last, but certainly not least, we thank you, the public, for your support. We had a lot of fun producing this album and we hope that you have as much fun listening. This is a limited edition album and it is not unusual for such things to become collector's items. And, remember for the HOTTEST music around—it's 99.3 FM—THE HOT SPOT. Keep on listening!

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ARNOLD SCHOENBERG

VARIATIONS ON A RECITATIVE

ERIK SATIE

MASS FOR THE POOR (MESSE DES PAUVRES)

MARILYN MASON, ORGANIST - Chorus directed by DAVID RANDOLPH

The **Variations for Organ**, one of the last few compositions of Schoenberg, is an exceedingly interesting and unusual work, coming as it does within the last five years of his life. He seems here to reaffirm, in his own work, the credo that good and beautiful music can still be written within tonal limits. This piece was composed almost side by side with the Variations for Orchestra which present what practically amounts to a totally different world of sound, though in the inner structures of the music very much the same kind of techniques are at work in both pieces. The Organ work was commissioned by the H. W. Gray Company under the general editorship of William Strickland, and was published in 1947. Schoenberg felt that the printed score did not convey the same impression as his own score. Of course, he had composed the piece as he wanted it to sound in regard to the contrapuntal voices involved, and was very desirous of avoiding doublings in octaves. Thus the printed edition represents really only one organist's conception of how the piece can be made to sound best. Marilyn Mason, who records the work in this presentation, has made her own registration, under the direction of Schoenberg himself, and has studied the music from the original Schoenberg facsimile. The printed edition suggests that the Variations can only be done on an organ of tremendous resources, but this is not a fact, as it has been performed with success on a Hammond Organ, with Schoenberg's approval. The organ used here is a three-manual instrument of sixty five ranks.

The use of a "recitative" as the basis for variations is an unusual idea. Ordinarily the "theme" of a series of variations presents both harmonic and melodic ideas, and the subsequent variations are drawn from such dual material. In the Organ Variations, the "recitative-theme" is a series of little motives, totalling 37 notes, incidentally including all 12 notes of the chromatic scale. This has apparently led some to the impression that this is a twelve-tone piece, which is not at all the case.* Because of the chromatic nature of the music no key signature is used, but the music is definitely composed with strong and repeated reference to the key of D minor.

The Variations consist of the Recitative theme, ten variations, a cadenza, and a fugue-finale. The inter-relations are enormous and exceedingly impressive from a technical point of view, but need not be examined here; perhaps it will be sufficient to give some idea of the development of the variations, etc., as they appear.

The predominant rhythmic motion of the first variation is in eighth notes; the chromatic interval of a half-step, always present from the beginning of the recitative involves itself in all voices, producing a constantly evolving harmony. The second variation follows without pause, and is characterized by the use of melodic leaps in fourths. The rhythmic activity is intensified by the introduction of more quickly moving notes. Without any break, the third variation is brought forth, with the theme in slower notes in the bass, and a somewhat slow march-like rhythmic movement in the upper voices; this gives way again to quicker motion, with a climax in slow-moving notes in the melody and an agitated movement in the accompaniment. This introduces abruptly the fourth variation, which is a section based on a new rhythm in triplet motion (12/8), at first rather contemplative in mood, but broken soon by staccato utterances in chord-forms. There is a pause in the recording just before the fifth variation, which begins with an agitation and culminates in a dynamic climax which is unmistakeable. There is a short pause, and the sixth variation begins, free and rhapsodic, with various changes of tempo. There is an interruption in the middle of this variation in the form of an Agitato section, notable for its scale-like motions, both up and down; a brief return to the rhythmic motion of the beginning of the variation concludes this section. There is another slight pause (Band No. 4). The seventh variation is based primarily on an accompaniment pattern drawn from the first four sixteenth-notes of the theme, and against it, one of the typical half-step patterns constantly present in the work The eighth variation is based on an inversion of the theme—though the rhythmic motion is 9/8, the eighth-notes are phrased by twos instead of the conventional threes. A very dramatic expression is achieved here through the use of this rhythmic mutation. The inversion of the theme continues, in the ninth variation, to be the basis for this section. The tenth variation shows the theme used in its original order, first noticeable in the uppermost voice, in quick-moving notes, sounding as though played by an English Horn. The metrical ideas become more freely expressed and prepare the cadenza, which begins with fast notes, rather stentorian, which ascend and are then punctuated with chord-structures based on fourths. There is then a florid passage followed by massive chords, and a final flourish almost like an incantation. The Fugue begins immediately, and is characterized by the most advanced usages of contrapuntal technique. The entrances of the voices are novel in that they appear in contrary motion. There are many extraordinary developments of all the subjects, leading to a great climax. A short meditative section, somewhat toccata-like, forms the bridge to the finale, which though brief, announces through gathering harmonies the powerful climax in D major.

* * * *

An enormous difference is of course at once apparent between the styles of Satie and Schoenberg. The simplicity of Satie was deliberate, as he was of course a highly sophisticated artist. Many people are under the impression that Satie's creation was an entirely tongue-in-cheek affair, but that is not so. He was certainly capable of a high degree of both secret and public humor, but that his mystic nature could and did produce a work of the seriousness of the **"Messe des Pauvres"** speaks for itself. The works of Satie have not been very widely performed, partly because of the attitude of most performers, who do not make a habit of playing anything that does not give evidence of their virtuosity, and partly because Satie has long been regarded as at least a curiosity. His enormous influence on Ravel, Debussy, and even Stravinsky to some extent, testify to his own power as a musician and an intellect, however, even if the evaluation of his compositions does not prove him to be the greatest of composers.

The Mass opens with a prelude, whose "motets" form the basis of the whole work. These motets recur again and again throughout the service. The voices are used only in the Kyrie Eleison, the plea for pity. The organ in the ensuing sections then conveys the imploration of the choir throughout the remaining movements. Following the Kyrie is the "Organ's Prayer"; then the "Communion", followed by the "Ecclesiastical Chant", in two brief parts. The "Prayer for the travellers and sailors in danger of death, to the very good and very sacred Virgin Mary, mother of Jesus" precedes the final piece, "Prayer for the salvation of my soul".

Set for two organs—the *Great Organ* and the smaller *Choir Organ*, the Mass is here played on only one instrument, the difference in dynamic intensity being accomplished by the use of different registers.

The complete Mass was not published until after Satie's death, though part of it was published in the Journal, "Le Coeur", in June, 1895, accompanied by an article by Satie's brother Conrad describing him as a "disinterested idealist." In all his life he was interested in ritual and ceremonial things, and even when a member of the Socialist party of France would not tolerate blasphemy or disrespect towards the Church. In so short a space of words it is not possible to give a true picture of the kind of person and composer Satie was, but the direct nature of his music will speak for him, as do the conceptions of all true artists, reflected, as they are, in the integrity of their works.

* * * *

MARILYN MASON, a member of the faculty at the University of Michigan, who records both of the above works, has already made an enviable reputation among the musicians of her profession. She plays equally well the classic compositions for the organ; also the new and interesting works that have been written for it. Musically, her history begins at the age of six; she played her first recital at eleven. She studied with the late Palmer Christian, and later with Nadia Boulanger and Maurice Duruflé in Paris. She has played recitals in Europe, and has been heard widely in the U. S., including two transcontinental tours. At 26, she is not only able to master so difficult a work as the Schoenberg Variations technically, but is able to understand and project it musically, a far from simple task. She has been cited by leading critics for her performance of this work. Of her Boston concert, Musical America said, "A performance of assurance and obvious authority . . ." The Christian Science Monitor: "Miss Mason won an ovation for her impressive performance of the Schoenberg Variations . . . A stunning performance."

DAVID RANDOLPH, who directs the chorus on the Satie piece, is the conductor of The Randolph Singers, and was formerly musical annotator for the Columbia Broadcasting System. He is intermission commentator for the nationwide Saturday afternoon Metropolitan Opera broadcasts, and performs the same task for the Lewissohn Stadium Concerts of the New York Philharmonic-Symphony Orchestra. Members of the chorus are: Thomas Foster, John Frydel, Warren Galjour, Anna Louise Kautz, Anita Rohhins, Bert Spero, Bette Wolf. These works were recorded on the instrument at Calvary Church, Gramercy Park, New York City, through courtesy of J. H. Ossewarde, Director of Music.

Notes by BEN WEBER

Cover by CYNTHIA PENNELL

*An example of Schoenberg's twelve-tone composition, *"Serenade* Op. 24", conducted by Dimitri Mitropoulos, has been recorded on Esoteric Record No. 501.

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Arnold Schoenberg SERENADE Op. 24 (1923)

for Septet and Baritone voice

Dimitri Mitropoulos—*Conducting*

MOVEMENTS

March — Sonnet by Petrarca (for baritone)
Menuet — Dance Scene
Variations — Song (without words)
Finale

Clark Brody (*clarinet*), Eric Simon (*bass-clarinet*), Sal Piccardi (*mandolin*), John Smith (*guitar*), Louis Krasner (*violin*), Ralph Hersh (*viola*), Seymour Barab (*'cello*), Warren Galjour (*baritone*).

Exhausting the limits of tonal development in the music composed in the early part of his career, Arnold Schoenberg's attention was more and more drawn to the possibilities of melodic and harmonic ideas without relation to tonal centers. Beginning with his Second String Quartet, Op. 10, Schoenberg's transition to openly atonal composition grew into a firmly developed personal style which was decisively expressed in the Piano Pieces, Op. 11, the Georg Songs, Op. 15, the Five Orchestra Pieces, Op. 16, and his monodrama "Erwartung" ("Waiting") Op. 17, an Opera for only one singer, staged with full symphonic accompaniment.

Since he had carried the development of his atonal styles so far, Schoenberg felt the need to express concretely a principle, by means of which each single tone could find its complete individuality. In the composing of the "SERENADE" Op. 24, Schoenberg for the first time began to create whole pieces integrated in his style which is now referred to as the "technique of composition with twelve tones." It must be added that Schoenberg does not call this a "system" and objects violently to such a doctrinaire conception of twelve-tone usage. As he finished each movement of the SERENADE one of his associates has said, "Schoenberg called his pupils together and explained to them his methods of composing these pieces."

Of the seven movements, all but two make use of a twelve-tone row (a series of all the possible chromatic tones chosen at the discretion of the composer to suit all his musical purposes). The Third movement (Variations) utilizes an eleven-tone series; and the Sixth movement (Song Without Words) is composed in a free style. In only one of the movements does Schoenberg make use of vocal possibilities: the Fourth movement, "Sonnet by Petrarca," set for a Baritone voice with the other instruments accompanying. This setting requires a voice with over a two octave range, and uses the following text, translated by Harold Heiberg from the original Italian:

SONNET by PETRARCA

Ah! that I might my vengeance soon be flaunting
On her who has destroyed me with her glances,
and who, by leaving me my woe enhances
and hides from me her eyes, so sweet, so haunting.
Thus does she draw my spirit, tired and wanting,
Forth from my heart, consumes it, then advances
While roaring like a lion through my fancies
At night, all hope for slumber mocking, taunting.
My spirit, which alone is Death's to sunder,
Parts from my flesh, and from its bonds encumbering
Flies straight to her who threatening doth receive it.
Thus to behold my soul I often wonder,
As it doth speak and weep and love her, slumbering,
Would she awake, if somehow she'd perceive it?

The Finale of the Serenade (seventh movement) makes a return to the tempo and the material of the March, though in different relationships, and thus unifies the spirit of the whole set of pieces.

The Serenade was first performed for a private gathering at the home of Dr. Schwarzmann, in Vienna, in 1924, with Schoenberg conducting. The actual American première, according to Carlos Salzedo, took place in Aeolian Hall, New York City, on March 1, 1925, at a concert of the International Composers Guild. Conducted by Leopold Stokowski, the ensemble was made up of the first chairs of the Philadelphia Orchestra, and the work was well received. The Serenade, in common with all the other compositions Schoenberg continues to produce, is eminently expressive of his artistic integrity, his imagination and his desire to explore and to bring to understanding the wealth of experience possible in the art of sound that we call music.

* * * * * * * *

This year (1949), in celebration of the seventy-fifth birthday of Arnold Schoenberg, the United States Section of the International Society for Contemporary Music arranged for the first performance of this work in over twenty-four years, under the auspicious direction of Dimitri Mitropoulos. The ISCM has, in the years since its inception in 1923, been enterprising in bringing to performance the works of many contemporary composers whose works might otherwise go unheard and unnoticed either because of their difficulty, or because of prejudice against their "modernity."

Since the larger record companies have with little exception always been over-cautious of producing any recordings that might seem out of the ordinary, one can really appreciate the sympathy, confidence, and artistic interest of Esoteric Records in placing their facilities at the disposal of Mr. Mitropoulos and his distinguished colleagues, to record brilliantly this significant work.

It goes almost without saying that audiences and composers have for a long time been in the debt of Dimitri Mitropoulos. Such courage and imagination in presenting works of immense importance is seldom to be met in the all-too-commercial world of music today.

Notes by BEN WEBER

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SIDE ONE (14:38)

ARNOLD SCHOENBERG

(1874-1951)

ODE TO NAPOLEON BUONAPARTE

FOR STRING QUARTET, PIANO, & RECITER, OP. 41

THE CLAREMONT QUARTET

Marc Gottlieb, violin Phillip Ruder, violin
Scott Nickrenz, viola Irving Klein, cello

JOANNA NICKRENZ
PIANO

BERNARD JACOBSON
RECITER

SIDE TWO (20:45)

ANTON WEBERN

(1883-1945)

STRING QUARTET, Op. 28 (7:20)

Mässig–Cemöchlich–Sehr fliessend

IGOR STRAVINSKY

(b. 1882)

THREE PIECES for String Quartet (7:03)

CONCERTINO for String Quartet (6:12)

THE CLAREMONT QUARTET

Marc Cottlieb, violin Vladimir Weisman, violin
Scott Nickrenz, viola Irving Klein, cello

In one sense, this record goes roughly backwards. Schoenberg's *Ode to Napoleon Buonoparte*, completed in 1943, is the most recent work included. The Webern Quartet dates from 1938, and the two Stravinsky compositions from 1914 (Three Pieces) and 1920 (Concertino).

But in a much more substantial sense the juxtaposition of the Stravinsky pieces with the Webern is prophetic and illuminating. Within the past two decades, another of the stylistic renewals characteristic throughout Stravinsky's career has taken him into the serial camp, and his latent admiration of Webern has come to the surface of his music as a distinct and powerful influence.

The interesting thing about the Three Pieces and the Concertino in this context is that, applying wisdom after the event, one can already discern in them the germ of that long-delayed development. The Three Pieces are almost contemporaneous with the large-scale early ballets–1914 was the year of the opera *Le Rossignol*, and only one year after *The Rite of Spring*. Yet, though they share *The Rite*'s penchant for closely confined, obsessively repetitive melodic contours, they also display a feature at the opposite remove from the more famous work's aesthetic: an absorbing concern for extreme delicacy of workmanship, for purity of line, for the minute, precisely calculated effects of texture and sonority typical both of Webern and of today's serial Stravinsky.

The Three Pieces, which are headed by metronome markings in place of the more conventional tempo indications, gave birth fifteen years later to one of the small orchestral works that crop up every now and then in Stravinsky's output–the four Studies for Orchestra, of which the first three are simply the three string-quartet pieces in orchestral dress. In the later version, the austere metronome markings of the original are supplemented by evocative titles–*Danse*, *Excentrique*, and *Cantique*–just as the fourth Study, *Madrid*, adds a touch of topographical color to its own parent-piece, the Study for pianola of 1917.

By the time of the Concertino, instances of the more brittle style were no longer isolated phenomena in Stravinsky's output. There had been the songs with various accompaniments of his World War I Swiss period, there had been *The Soldier's Tale*, and in 1920, along with the Concertino, there were the Symphonies *of* Wind Instruments and *Pulcinella*.

Like the Three Pieces, the Concertino has only a metronome marking for its principal indication, though the halfnote 58 that alternates with, and finally supplants, the initial halfnote 84 does bear the qualification *Andante*. In sonority, the Concertino carries even further the Three Pieces' preoccupation with unusual and sometimes bizarre instrumental effects. Some of these are apt to give the uninitiated listener a dubious opinion of the performers' capabilities. It should be emphasized that, in both works, the frequent sounds of scraping and hitting are the necessary consequence of fidelity to the composer's liberal injunctions to use the nut of the bow and to play on the bridge or on the fingerboard–one instruction in the second of the Three Pieces even reads "excessively short and dry".

No such extravagances are io be found in Webern's poised and limpid String Quartet. Normal orco and normal *pizzicoto* are the two playing modes, diversified only by frequent use of mutes and by a single measure on the bridge in the second violin part, and the nearest things to "excess" in accentuation and dynamics are a scattering of *sforzando-piono* markings and an occasional *sff*.

In fact, Webern's line-oriented style makes fairly traditional exploitation of the string-quartet medium a more natural resource for him than for Stravinsky. Apart from the two works on this record, Stravinsky has written only one other piece for string quartet–the 1959 double canon dedicated to the memory of Raoul Dufy–whereas Webern's much smaller output includes three relatively substantial compositions for the medium: Opus 28 was preceded in 1909 by the Five Movements, Op. 5, and in 1913 by the Six Bagatelles, Op. 9.

Written in 1938–fourteen years after Webern had adopted Schoenberg's 12-tone technique for the first time in his Three Traditional Rhymes, Op. 17–the String Quartet exemplifies his own mature version of dodecaphonic method at its most rigorous and economical. The series it is based on runs as follows: C, F sharp, A, C sharp, C, D flat, B flat, B, E flat, D, F, E. Each pair of notes, it will be observed, forms the interval of a semitone; and each four-note segment or subseries of this basic series coincides with the familiar BACH motif (or B flat, A, C, B in English notation), though the central of the three four-note segments has this shape inverted.

Very far removed from the minuteness of Webern's material and the abstractness with which he handles it is the language of Schoenberg's *Ode to Napoleon*, exuberantly and romantically copious by comparison. In tonal method, too, the works are quite different. Even after adopting the 12-tone technique, Schoenberg insisted that "there is still plenty of good music to be written in C major", and the *Ode*, composed in 1943 (eight years before his death), is one of those works in which he returned as if for refreshment to the resources of tonality.

But unlike the Suite in C major for string orchestra of 1934 or the Theme and Variations for concert band of 1943, which are unequivocally if chromatically tonal, the *Ode* uses tonality only in a glancing way, combining it in a fertile new amalgam with other resources. Much of the work's texture is atonal, elements of very free dodecaphonic method are used, and only in the assertive E-flat major of the very last chord is an unamhiguous declaration of key finally made.

Aided by its verbal text, the *Ode* should make its own dramatic, poetic, and musical effect without help from the annotator. (We have not reproduced the text on the jacket for three reasons: it would have taken up a prohibitive amount of space; part of the point of Schoenberg's *Sprechstimme* technique is to make the words clearly audible anyway; and Byron's poems are readily available from bookstores and libraries.) So, instead of belaboring the obvious, I shall devote my remaining space to explaining certain aspects of the way we, as performers, approached the work.

This is the more necessary because serious misunderstandings exist, even in some specialist quarters, about Schoenberg's intentions concerning the interpretation of his *Sprechstimme* (or "speaking-voice") parts. The preface to the score (of which, by the way, the composer later made another version with string orchestra instead of quartet) says nothing about the subject, presumably because he had already dealt with it in the preface to *Pierrot lunoire* in 1912.

From what we learn there, and from what Schoenberg's pupil Erwin Stein says in his essay *The Treatment of the Speaking Voice in "Pierrot Lunoire"* (originally published in German in 1927; English version in *Orpheus in New Guises*, by Erwin Stein. Rockliff 1953), it may be firmly stated that any criticism of a Sprechstimme performance on the ground that absolute pitch values are not preserved is based on a misconception. The pitches called for by Sprechstimme are purely relative.

What the performer has to do is take the top and bottom of his ordinary speaking range (much narrower, and lower, than a singing range) and distribute the sounds within these two extremes in accordance with Schoenberg's indications. If this is incontrovertible in the case of *Pierrot*, where the reciter's part is notated on a full five-line stave with a treble clef, it is even clearer in the *Ode*, where Schoenberg uses only a single line supplemented by ledger lines.

A temptation that has to be strenuously avoided is to relapse into singing, and to obviate this the reciter must quit every note as soon as he has pitched it in an upward or downward slide, much as one does in speaking. As Stein puts it, "The dropping and raising of the voice should not link the intervals in the way of a portamento except in those rare places where such an effect is specially indicated"; the three examples in the *Ode* are at "Thonks for that lesson" (beginning of the poem's third stanza), at "Or dread of death alone" (near end of fifth stanza), and at "The footstool of a thing so *mean*" (end of ninth stanza). "Otherwise," Stein says, "the glide off the initial note should pay as little regard to the pitch of the succeeding note as does a glide in ordinary speech."

In contrast to the pitch, the rhythmic notation is precise and must be adhered to. Thus, while the reciter need not concern himself with his relation to the instrumental harmony, he has the constant task–always with the preservation of ensemble to be ensured–of reconciling Schoenberg's notation with the natural rhythm of the words. As it turns out, few things about Schoenberg are more impressive than the mastery he gained, in a few years, of his adopted language: there is scarcely a passage in which even an English- or American-born reciter could quarrel with the composer's declamation, either rhythmically or in the matter of rise and fall of pitch.

In only one place have I deliberately set aside Schoenberg's accentuation. Byron was an English–not an American–poet, and in the last stanza I have used the British accentuation of "despicable" with the stress on the first syllable. Indeed, Schoenberg's setting suggests that he at first thought of the word that way–the stress-accents added above the notes here contradict the meter, and I imagine he probably added them on the advice of one of his American colleagues.

BERNARD JACOBSON

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ARNOLD SCHOENBERG (1874-1951)

CONCERTO for STRING QUARTET and ORCHESTRA

after the Concerto Grosso, op. 6, no. 7 by G.F. Handel (1933)

LENOX QUARTET and the LONDON SYMPHONY ORCHESTRA, Harold Farberman, conductor

TRIO (String), op. 45 (1946)—members of the Lenox Quartet

CONCERTO FOR STRING QUARTET AND ORCHESTRA
(1933) [publ. G. Schirmer]

Largo—Allegro	*(4:56)*
Largo	*(3:48)*
Allegretto grazioso	*(7:25)*
Hornpipe—moderato	*(6:28)*
Total—	*(21:45)*

The Concerto, completed in 1933, was premiered in Prague, Czechoslovakia, on September 26, 1934 with the Kolisch Quartet. It was performed first in the United States by the Chicago Symphony under Frederick Stock also with the Kolisch Quartet in 1936, and by the Los Angeles Philharmonic in 1938.

The Concerto is not an arrangement but rather a free setting, creating a work of Schoenberg's own based on the Handel concerto grosso.

Written in Schoenberg's middle period and coupled with his Bach and Brahms transcriptions, it is possible to assume that this period witnessed the transition from rigid, formal twelve-tone serial writing to the quasi-tonal works that followed. Schoenberg, himself, gives the clue in his essay "On Revient Toujours"—"I remember with great pleasure a ride in a Viennese fiacre . . . the fiacre went very slowly and we could discuss and admire all the beauty . . . I always regret that one might never possess nerves calm enough to endure such a slow ride.

"At least, when only twenty years later I made a trip by auto through one of the most renowned valleys in Switzerland, I saw almost nothing and my companions rather mentioned some of the commercial and industrial aspects this valley offered. In twenty years people had lost the interest to take an eyeful of these beauties and enjoy them.

"Of these two cases I had to think when recently a former pupil of mine asked me what he should answer when people demanded from him whether I had abandoned twelve-tone composing, as at present I so often compose tonal music.

"My answer was tuned to the pitch of the two true stories aforementioned . . . I said, one should be surprised that the classic composers—Haydn, Mozart, etc.—after Bach's contrapuntal style climax, in spite of their in essence homophonic style, so often interpolate strict counterpoint, differing from Bach's counterpoint only by such features as the progress in music had brought about; that is, a more elaborated development through variations of the motive . . . A longing to return to the oldest style was always vigorous in me and, from time to time I had to yield to that urge.

"This is how and why I sometimes write tonal music. To me stylistic differences of this nature are not of special importance. I do not know which of my compositions are better; I like them all, because I liked them when I wrote them."

TRIO (String), op. 45 (1946) [publ. Bomart] *(19:40)*

in one movement, played without pause

Commissioned by the Dept. of Music, Harvard University

The TRIO is divided into three parts separated by two episodes. There is no regular twelve-tone series as was customary with Schoenberg but rather four groups of six notes each of which any group may be used with one of the four other groups to make up the complete twelve-tone series.

The first and second parts of the work are based entirely upon these groups. The material of the two episodes is confined to groups I and IV. The recapitulatory nature of the third part requires the use of all four six-note groups but II and III are still not used in conjunction with IV.

The basic structure of the work is as follows: after 52 measures, a heading "first episode" appears announcing a new section. There is then a quieting down interspersed with short pauses that prepare for a theme in the violin. After a lengthy development "second episode" appears which, again, after a quiet section announces another new theme in the violin. Finally what we may call a recapitulation occurs—the entire first section is summarized with sequences of measures exactly or very nearly exactly repeated. Then follows an exact re-statement of the opening of the first episode, some more repetition and reminiscences, some new treatment of earlier sections, and lastly, an intricate maze of development—all in all a close resemblance to classical sonata-allegro form.

In the TRIO Schoenberg explores also many tonal effects with single and double harmonics producing an airy and indistinct quality of tone, the result perhaps of very soft playing close to the bridge of the stringed instruments.

Perhaps this statement by Schoenberg himself will serve as the best guide and most constructive way to listen to his music, "I am somewhat sad that people talk so much of atonality, of twelve-tone systems, of technical methods, when it comes to my music. All music, all human work has a skeleton, a circulatory and nervous system. I wish that my music should be considered as an honest and intelligent person who comes to us saying something he feels deeply and which is of significance to all of us."

THE LENDX QUARTET

PETER MARSH, violinist, is a native of New Jersey. Mr. Marsh studied with Hans Letz at The New York College of Music, Scott Willits at The American Conservatory (Chicago) and with Emanuel Zetlin, and Eva Heinitz (chamber music studies) at The University of Washington. Mr. Marsh has soloed with the Pittsburgh Symphony and other orchestras. He has taped solo appearances for educational television. Mr. Marsh plays a Stradivarius violin, dated 1723.

DELMAR PETTYS, violinist, began his early studies in Portland, Oregon. He received his Master's Degree from Juilliard School of Music where he studied with Joseph Fuchs and Oscar Shumsky, and extensive chamber music studies with Felix Galimir. Mr. Pettys was a member of the Casals Festival Orchestra. He plays a Storioni violin, dated 1792.

TOBY APPEL, violist, is from Elmer, New Jersey. Curtis Institute of Music, 4 years. Viola with Max Aronoff and Joseph De Pasquale. Participant—Marlboro Music Festival, Marlboro, Vermont, 1970. Assistant Principal violist, St. Louis Symphony, at age 17. 4 years violist with Philadelphia Concerto Soloists. Solo recitals—New York, Boston, Washington, St. Louis, Nassau, Luxembourg, Munich, etc. Solo Debut, Carnegie Recital Hall, at age 18. Mr. Appel plays a Hieronymus Amati II, dated 1705.

DONALD McCALL, cellist, of Kansas City, Missouri, is a graduate of Curtis Institute of Music, Philadelphia, and studied with Leonard Rose. Winner of the Naumberg Award, he made his New York debut at Town Hall in the Fall of 1956. Mr. McCall plays a Montagnana cello, dated 1705.

HAROLD FARBERMAN

Presently Music Director and Conductor of the Oakland (Calif.) Symphony, he is well known here and abroad as conductor and composer. His most celebrated recent recordings are those of the four Charles Ives symphonies.

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Hymns of Comfort and Healing

Read by Josephine H. Carver

SIDE 1

Hymn 120 How beauteous an the mauntains
65 From glory unta glary
208 O gentle presence
131 I am the way, the truth, the life
72 Glary be ta God an high
46 Day by day the manna fell
402 Haw gentle Gad's cammands
40 Came, ye disconsalate

SIDE 2

Hymn 53 Everlasting arms of Love
12 Arise ye people, take your stand
88 Gracious Spirit, dwell with me
64 From sense to Soul my pathway lies befare me
109 Here, O Gad, Thy healing presence
135 I knaw na life divided
77 Gad is my strong salvation

Josephine H. Carver, C.S.B.,

is a member of The Christian Science Boord of Lectureship. She is a teacher and a practitioner of Christion Science, and she has served as Second Reader of The Mother Church, The First Church of Christ, Scientist, in Boston, Massochusetts.

Read by Ralph E. Wagers

SIDE 3

Hymn 136 I lave Thy way af freedam, Lard
5 A vaice fram heaven we have heard
115 Haly Father, Thau hast taught us
121 Haw blest are they whase hearts are pure
58 Father, we Thy laving children
51 Eternal Mind the Patter is
304 Shepherd, shaw me haw ta ga

SIDE 4

Hymn 2 A glariaus day is dawning
34 Christ cames again with haly pawer
423 Give me, O Lard, an understanding heart
75 God comes, with succar speedy
99 He that hath Gad his guardian made
127 Haw sweet, haw heavenly is the sight
134 I laak ta Thee in every need
42 Came, Thau all-transfarming Spirit

Ralph E. Wagers, C.S.B.,

has served the Christian Science movement for almost holf a century. He is a Christian Science teacher and practitianer, and has served as lecturer, associate editor of the Christian Science religious periodicols, and President of The Mother Church.

Ralph E. Jerles, L.T.C.L.,

is orgonist of The Mather Church and hos studied with severol prominent teachers, including E. Power Biggs and George Faxon. He is o graduate of the New Englond Conservotory of Music in Boston. He olso holds a licentiote from Trinity College of Music, London, England.

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STRAVINSKY: THE RITE OF SPRING

ERICH LEINSDORF conducting the LONDON PHILHARMONIC ORCHESTRA

SPC 21114

The story of the first performance of *The Rite of Spring* has long since become a legend and few people will need reminding of the scenes of bedlam and rioting with which this work was greeted thereby bestowing upon it the ubiquitous honour of ranking as the greatest 'scandale' in musical history. It is often forgotten, however, that no more than a year later, slightly revised and presented in a concert version, it was a huge success and the evening ended with the composer being carried out of the hall on the shoulders of energetic admirers.

In actual fact, *The Rite of Spring* has never scored a huge success as a ballet. The reason for this can be found in the music itself for so brilliantly evocative and graphically pictorial a score needs no further embellishment by way of scenery and choreography. The music tells all. Indeed, Stravinsky himself expressed preference for it as a concert piece rather than as a ballet.

Even today, it still seems amazing that such an extraordinary work could have arisen out of the dying embers of nineteenth-century lyrical romanticism. To many, it remains a stroke of unprecedented originality. This view is supported by the composer's own writings on the subject: "Very little immediate tradition lies behind *Le Sacre du Printemps*, however, and no theory. I had only my ear to help me; I heard and I wrote what I heard. I am the vessel through which *Le Sacre* passed." Yet there are unmistakable traits of the past in the score, not least the influence, albeit subtle, of Stravinsky's teacher Rimsky-Korsakov whose glittering powers of orchestration must have had their effect on the younger man who exploited them in his own individual and undeniably more adventurous way. For it is the handling of the enormous instrumental forces that stands out as one of the great achievements of this score.

Stravinsky began work on the ballet in the summer of 1911 although the actual subject matter had been in his mind for some time before that. It was while he was engrossed in the composition of *The Firebird* that he had the first idea—or vision, as he called it—of the work-to-be: "I saw in imagination a solemn pagan rite: sage elders, seated in a circle, watched a young girl dance herself to death. They were sacrificing her to propitiate the god of Spring". At this stage, there was no music, just an image. Meantime, however, another project had taken charge of the composer's attention, a *Konzertstück* for piano and orchestra that was to develop into the ballet *Petrushka*, but with this eventually out of the way, "The *Rite of Spring*" began to assume a musical form.

It was the stabbing rhythmic motif of *Les Augures printanières*, the syncopated series of chords on lower strings that follows the work's introduction, which proved to be the first section actualiy jotted down. Stravinsky then went on to complete the first part of the work before returning to add the introduction. The second part was



written at great speed although the "Danse sacrale" apparently caused problems. The composer was here faced with the unenviable dilemma of being able to hear the music in his head, and even managing to play it on the somewhat battered old upright in his room, but not knowing how to put it down on paper. However, by the beginning of 1912, the piano score was complete and the next four months were taken up with the orchestration, a task the composer considered mechanical because "i always compose the instrumentation when I compose the music". And so, the whole work was finished but, to Stravinsky's annoyance, it had to wait a complete year for its performance—and rioti

For a piece of music that is so dynamically rhythmic and percussive, there is remarkably little percussion called for within the huge orchestra. It is spearheaded by two timpanists who make an exhilarating and important contribution overall but the part played by the six other instruments of the kitchen department—including guero and tam-tam—is relatively small. The fact is that the whole orchestra is in itself an enormous percussion instrument. With quintuple woodwind, a brass section consisting of eight horns, five trumpets (including one in D), three trombones and four tubas, and a large body of strings, all stamping out highly dissonant and cunningly syncopated blocks of sound, it all but makes a battery of percussion obsolete. The percussive and rhythmic element is so much an integral part of the music—a glance at the score, with the time-signature often changing at every barline, will prove the point—that there is little need to add extra emphasis.

However, *The Rite of Spring* is not just rhythm and nothing but rhythm. The introduction to the Second Part is, in fact, almost static metrically, the impression here being one of stillness and mysticism as strangely coloured, shifting chords produce a disorientating effect of sinking. This whole section relies on the exotic colours drawn from the orchestra with flutes drifting in ethereal chordal passages and bass clarinets providing an unfamiliar and somewhat unworldly bass timbre. This is musical painting of a vividness rarely attained. It is interesting, by the way, to compare this passage with the corresponding section in the version Stravinsky made for two pianos. Although the latter is a fascinating and ingenious conception within the restricted aural confines of the instruments, it nevertheless lacks an aura of magic. The missing ingredient can only, therefore, be orchestral colour.

Then there is another aspect of *The Rite* which, not surprisingly perhaps, is often overlooked, and that is the lyrical element. The score does in fact abound in melody, admittedly of a fragmentary nature, but melody nonetheless. The whole work actually opens with a genuine folksong—Lithuanian by origin—but as far as can be ascertained, this is the only instance of such a quote. Everything else is the composer's own creation, although certain folk influences can be detected.

Pages could be written and, indeed, have been about the multifarious aspects of this amazing score. It is quite unlike anything else and in many respects defies conventional written analysis. Diaghilev referred to it as "the twentieth century's Ninth Symphony", thereby possibly attempting to convey some idea of its colossal impact but in actual fact hopelessly confusing the issue. For *The Rite of Spring* is anything but a symphony. Rather is it a unique, self-generating, self-perpetuating edifice, often relying on basic, non-symphonic devices such as ostinato, repetition and dramatic crescendo to sustain its inexorable forward drive. It seems to have lost none of its impact during the half century since its conception and, indeed, seems unlikely to diminish in the future. If ever a work is destined to stand as a towering landmark of the century, it is *The Rite of Spring*.

Tim McDonald

Stravinsky, ever critical of his own music, made various revisions to *The Rite of Spring* throughout his life. To ensure that all the composer's amendments and ultimate intentions are included in this recording, Erich Leinsdorf has used the Edition Russe de Musique 1965 reprint of the revised 1947 version.

SIDE ONE

FIRST PART: ADORATION OF THE EARTH (ASCAP) 15:56 Introduction / The Augurs of Spring, Dances of the Young Girls / Ritual of Abduction / Spring Rounds / Ritual of the Rival Tribes Procession of the Sage / The Sage / Dance of the Earth

SIDE TWO

SECOND PART: THE SACRIFICE (ASCAP) 18:40 Introduction / Mystic Circles of the Young Girls / Glorification of the Chosen One / Evocation of the Ancestors / Ritual Action of the Ancestors Sacrificial Dance (The Chosen One)

Producer: Raymond Few Engineer: Arthur Lilley Art Coordination: Judith C. Schulman Package Design: Davis Fried Krieger Inc. For Queens Graphics

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GOOD MORNING SUNRISE
(Wayne Irwin)

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(Chad Stuart & Jeremy Clyde)

TOBEY'S SONG
(Chad Stuart & Jane Dansie)

PAXTON'S SONG (Smoke)
(Chad Stuart, Dan Dalton & Lois Dalton)

KNOW YOURSELF
(Wayne Irwin)

SIDE TWO

BACKGROUND MUSIC
(Chad Stuart)

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ORIGINAL SOUNDTRACK ALBUM



ORIGINAL SOUND TRACK ALBUM

SURF PARTY

SURF PARTY is a delightful motion picture designed for the Teens of America, especially those who made the "surf sound" so important to popular music during the past year. To augment the story line the producers obtained the singing services of such top Teen stars as Jackie De Shannon, The Astronauts, The Routers and Kenny Miller, all of whom are prominently featured in the picture, and on the tracks of this fine album.

SIDE A:

IF I WERE AN ARTIST—Kenny Miller (B. Dunham-B. Beverly) Angelica Music (ASCAP)	**2:03**
PEARLY SHELLS—Kenny Miller (B. Dunham-W. Edwards-L. Pober) Criterion Music (ASCAP)	**2:06**
THAT'S WHAT LOVE IS—Patricia Morrow (B. Dunham-B. Beverly) Angelica Music (ASCAP)	**1:44**
NEVER COMIN' BACK—Jackie De Shannon, Patricia Morrow, Lory Patrick (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	**1:58**
FIREWATER—The Astronauts (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	**2:15**
GLORY WAVE—Jackie De Shannon (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	**2:39**

SIDE B:

SURF PARTY—The Astronauts (B. Dunham-B. Beverly) Angelica Music (ASCAP)	**2:20**
SYMPHONY OF SORROW—Jimmie Haskell (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	**2:02**
GREAT WHITE WATER—Jimmie Haskell (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	**2:09**
CRACK-UP—The Routers (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	**2:29**
THE BIG WHEEL—Jimmie Haskell (B. Dunham-J. Haskell) Laughter Music (B.M.I.)	**2:57**
RACING WILD—Jimmie Haskell (B. Dunham-B. Beverly) Angelica Music (ASCAP)	**2:03**

CREDITS:
Jackie De Shannon is heard through the courtesy of LIBERTY RECORDS. The Astronauts are heard through the courtesy of RCA VICTOR RECORDS. The Routers are heard through the courtesy of WARNER BROS. RECORDS.







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SIDE I — "Leather & Lace Show"

1 *California Medley*

California, My Way (5th Dimension) • California Soul (5th Dimension) • Everyone I Meet Is from California (America) • California Dreamin' (Mama's & Papa's) • California, My Way (5th Dimension).

2 *World — (Leather & Lace)*

3 *America Medley*

I Want To Be in America (West Side Story) • Only in America (Jay & The Americans) • Round Every Corner (Petula Clark) • Downtown (Petula Clark) • Neon Rainbow (Box Tops) • Out in the Country (3 Dog Nite) • Five O'clock World (Vogues) • In Crowd (Dobie Grey) • I Want To Be in America (West Side Story).

SIDE II — "Bobby & The Boppers"

1. *1950's Rock & Roll Medley:*

At the Hop (Danny & The Juniors) • Hound Dog (Elvis Presley) • Bristol Stomp (Dovelles) • Peppermint Twist (Joey Dee) • Rock & Roll Music (Cat Mother) • Wake Up Little Suzie (Everly Bros.) • Lipstick on Your Collar (Connie Francis) • Mama Said (Shirelles).

Book of Love (Monotones) • Where Are You Little Star (Dion) • Dedicated to the One I Love (Shirelles).

Rock Around the Clock (Bill Haley) • Kansas City (Wilber Herris).

Some combinations work because of similarity. Others work just the opposite — because each different element contributes a distinctive quality to the finished product. Ham and eggs, for example. Peanut butter and jelly. Scotch and soda. And now, Leather and Lace.

Leather. Solid, strong, masculine. Solid music, strong rhythm, and three guys . . . Fran D'Ambrosio, Brian Raehm, and Chuck Raehm. Guitar, bass, and drums. They're experienced musicians as well as polished entertainers.

Lace. Soft, gentle, feminine. Soft lyrics, gentle melody, and two chicks . . . Michele LaPaugh and Donna Prible. They're talented, pretty, and appealing. Most of all, they're professionals!

Put together, they form one of the most dazzling acts ever to take the stage. Original, but still personable. Listen to how beautifully they express themselves through their material in such numbers as the "America Show" — a new twist on the medley routine, explaining their view of what America is all about today. In the more traditional format, there's the "California Medley" — a deceptively simple montage of popular songs about the Golden State.

Now add their spectacular 1950's rock & roll show, "Bobby and the Boppers." Pompadours and ponytails, bubble gum and white sox, hot rods and mud flaps, hamburgers and cokes. "Bobby and the Boppers" will take you back to the era of grease and gold.

Leather and Lace. Booked repeatedly into the top night spots throughout the country and the world. Leather and Lace. A combination that works hard, and a combination that *works!* Different elements that complement one another. Leather . . . and Lace.

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Fine Arts Studio • Utica, New York
Recording Engineer
Mick Guzauski
Production Supervision
Tony Cee and Chuck Raehm
Cover Design and Album Layout
Evans, Garber, Liges & Paige, Inc. • Utica, New York

Executive Supervision—courtesy of "Bunky Beener"
Loud Vocalizations—courtesy of "Fred Grimaldi" (in spite of repeated attempts to quiet him)
Drinks—courtesy of "Tony and Andy Coe"
Bodily Exits—courtesy of "Loch Ness Monster"
Cardiac Arrests—courtesy of Bill Gestrich
Cheap Transportation—courtesy of Sonny Scavone
Financial Assistance—courtesy of Gary Geo and Dougie
Legal Assistance—courtesy of Louis Brindisi
Sign Holding—courtesy of Sharon Raehm
Wardrobe—courtesy of Chet
Time Pieces—courtesy of Chic and Butch
Super Punctuality—courtesy of Joe Demme
Juke Box Switching—courtesy of Horny Herriett
Molson's Beer—courtesy of Bob Bauer Sr.
Vegas After-hours—courtesy of Bob Bauer Jr.
Silly Sovoges—courtesy of Herv
Mayonnaise—courtesy of Sammy Nasto
Tribute to Morrisville—courtesy of Tommy Bonanzo
Perverted Acts—courtesy of Mike Soskon
. . . and special thanks to all the other little people who helped make this album GREAT . . .
P.S. All the facts you have read are true. . . . The names were changed to protect the innocent.



HERE AM I

הנני

HINENI

Side 1

1) "You Are A Jew"
2) "Dawn Of History"
3) "An Old Man"
4) "Melanie: A Story Of Our Generation"

Music: "Shema Yisroel"
"Ani Maamin"
"Yedid Nefesh"

Side 2

1) "Come With Me To The Campus"
2) "The gods That Failed"
3) "The Miracle of Return
4) "Come Home Children"

Music: "Hineh Yamim Ba'im"
"Nafshi Ta'arog"
"Jerusalem of Gold"
"Shema Yisroel"

A Hineni Production

Conceived by ..... ESTHER JUNGREIS
Produced and Directed by .....
BARBARA JANOV
Musical Coordinator .....
OAVIO NULMAN
Co-Director .....SOL GLICK

HINENI ORCHESTRA

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Sol Glick
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YOU ARE A JEW

On the 18th of November, 1973, history was made at Madison Square Garden. Thousands upon thousands of Jews gathered from every part of the United States for "homecoming . . . a spiritual awakening". It was a Jewish happening, the like of which has never before been experienced. Tune In - Turn On To Your Heritage! You Are A Jew!

Who is a Jew? What is a Jew? Where did he come from? How did he survive?

There is a special mystique which surrounds the Jew . . . . . a mystique which transcends time, defies all logic and natural law.

Man is but a sojourner on this earth. We are here on a temporary visa, for a limited amount of time. There is nothing more tragic than to reach a certain age only to wake up with the realization that one's life was a mistake . . . . . that the years lived were wasted and the energies used were mis-used.

If you are a Jew, don't let anyone short change you. Find out who you are and where you come from . . . . so that you may know where you are going tomorrow. Listen . . . . . and listen . . . . . and listen . . . . . Jew come home . . . . . and discover yourself.

IF YOU ARE A JEW THEN YOU OWE IT TO YOURSELF TO LISTEN TO THIS RECORD!



ב"ה



Rebbetzin ESTHER JUNGREIS

Rebbetzin Esther Jungreis is a remarkable young woman who has been endowed with the unique ability to communicate the eternal truths of the Torah to our people. An electrifying speaker, she is able to ignite the spark of Yiddishkeit in every Jewish heart. The Rebbetzin's passionate committment to Jewish revival stems from a rich personal heritage. She is, in fact, the descendant of generations of renowned Torah scholars. She and her family survived the horrors of the concentration camps and came to the United States where they continued to communicate the imperatives of their rich tradition.

Rebbetzin Jungreis believes that now more than ever young people are ready to accept their responsibility as Jews Having tasted affluence and having experienced the drug culture, Jewish youngsters are beginning to hunger for the truly spiritual—that which is lasting; that which gives life.

Her success in speaking to young people has been extraordinary. Wherever she speaks she awakens in young alienated Jews an intense feeling for their own Jewishness, one that even they didn't know existed.

The Rebbitzin has evoked the support and respect of the outstanding Jewish leaders of our generation. Her personal warmth and charisma has attracted an army of volunteers who work tirelessly on behalf of Hineni. The Rebbetzin's favorite passage describing this generation is the prophecy of Amos: "And days shall come upon you, says the Lord, and I shall send a hunger into the land. It shall not be a hunger for bread, nor a thirst for water—but it SHALL BE A HUNGER FOR THE WORO OF G-O." It is that hunger that Hineni intends to feed.

"This is my G-d and I will praise Him; The G-d of my father, and I will exalt Him."


SUNNY SPRING FEVER
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Side 1

1. JOOGALU - Chris Fenn and Matt Townsend 2:22
2. ORY DORY - Chris Fenn and Matt Townsend 2:48
3. AIR - Michele Duffee 1:59
4. DONA DONA - Kaye Malsick, Becky Huntley, Chris Rotondo, and Linda Kriksciun 2:34
5. YOU ARE MY LOVER, YOU ARE MY KEEPER Mark Diters 3:02
6. UNTIL IT'S TIME FOR YOU TO GO - Mark Diters 2:58
7. LIKE IN A POEM - Steven Barnhart and Julie Shrake 2:44

Side 2

1. BUTTERMILK HILL - Judy Fox 2:26
2. FANARIO - Judy Fox 2:59
3. WORLD WITHOUT LOVE - Nanette Florian 1:47
4. A LONG, LONG TIME - Linda Kriksciun and Chris Fenn 2:14
5. YOU KNOW WHO I AM - Chip Beckwith 3:15
6. SONG TO A SEAGULL - Meg Williams 3:26
7. SALLY SALAMANDER - Burnt Suite 2:38

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Patricia A. DeLisa

. . . what we have tried to do here is self-evident
everyone has his own measure of worth
and must be his own witness of change . . .

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we met in days of confusion,
unknown strangers, each knowing
nothing of the others;
we gathered in silent haste
to uncover unknown fate.
each in his own way,
some fearing and experiencing
their first exposure.
original

if a man does not keep pace
with his companions,
perhaps it is because
he hears a different drummer.
let him step to the music
which he hears,
however measured
or far away.
henry david thoreau

i thank you god
for most this
amazing day
for the leaping
greenly spirits
of trees
and a true blue dream
of sky
and for everything
which is natural
which is infinite
which is yes.
e. e. cummings

here on the far side of time
we're at the end of the line.
our days have gone withered and small
like the ivy that clings to the wall.
off on the long road to home
we're meant to go it alone
still there are times we recall
the ivy that clings to the wall.
we hurriedly ran from safety of schoolyards
in search of a better more beautiful world.
one day we turned in the road to find
our new worlds were all in our minds.
some other season perhaps.
pretty girls sat on our laps.
but seasons can change afterall
like the ivy that clings to the wall.
rod mckuen

acknowledgements
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UMC 1156

RICHARD TEITELBAUM
WITH ANTHONY BRAXTON
TIME ZONES

Anthony Braxton and I first met in a cow pasture in Belgium in 1969, behind the 10,000-seat tent that housed the notorious Amougies Festival. He had just finished performing with his Trio (including Leo Smith and Leroy Jenkins) and I was hanging out backstage with my group, Musica Elettronica Viva (MEV), waiting to perform later in the Festival. I remember being impressed by his airborne Gemini energy, and amazed at his keen interest in Stockhausen's piano music. Here I was with MEV—a group of "serial dropouts" who had gone over to improvised music influenced by Coleman, Coltrane, Taylor and the musics of Africa and India, and there was Braxton, raving about Stockhausen! In retrospect I can see that his interest in the White avant-garde was no less valid than mine in the Black, and in a way was structurally equivalent. In fact, several years later, in the course of a long conversation, we discovered that we had been influenced by most of the same musicians, but at complementary periods of our lives. When Braxton was first encountering the music of Schoenberg, for instance, I was discovering Charlie Parker, and vice-versa.

Such musical "crossings" between different traditions and cultures are growing rapidly these days, and though this trend may worry some of the stricter traditionalists, the rapid development of electronic communications and high speed travel seem to assure its inevitability. If technology is bringing many farflung musicians within earshot of each other, free, collective improvisation is supplying a vehicle through which they can communicate. Musical systems may differ widely, but the ability to relate directly through sound is common to all experienced improvisors. In the *World Band* group I organized a few years ago, musicians from five separate traditions (Indian, Armenian, Korean, Japanese and Western) improvised together without difficulty.

I began playing the synthesizer in 1966-67, when the desire to make music controlled in real-time by the performers' brainwaves led me to Robert Moog and his newly invented voltage-controlled system. I started working with improvising musicians at about the same time—first with soprano saxophonist Steve Lacy in New York, and then with the MEV group (Frederic Rzewski, Alvin Curran and others) in several hundred concerts throughout Western Europe. In the spring of 1970, Anthony Braxton joined MEV for a mid-western tour of the United States, and we have worked together on various occasions ever since. Braxton continues to be a major creative force in the new music, and there is no one I enjoy playing with more, so I was delighted to do these duets with him.

The first side, *Crossing*, was recorded live in a duet concert at Karl Berger's *Creative Music Festival*, near Woodstock, New York. The concert took place in a wonderfully reverberant, wooden church-hall, which emphasized the kind of sound blendings between the synthesizer and reeds that I aim for, and I hope that the recording reproduces that experience. Some of the melodic improvisation towards the end of the set has echoes of Roscoe Mitchell's *People in Sorrow*, which is a tune I really love, and *Crossing* is dedicated to him. *Behemoth Dreams*, on side two, is a studio recording done in one take without overdubbing. Braxton plays contrabass clarinet throughout, and the grumblings and yawps of that sonic monster contrasted with the spaced, dream-like mood of the synthesizer suggested the title. The piece is dedicated to my friend, composer Maryanne Amacher.

—Richard Teitelbaum

SIDE ONE
Crossing
(dedicated to Roscoe Mitchell)

SIDE TWO
Behemoth Dreams
(dedicated to Maryanne Amacher)

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Originally a pianist, Richard Teitelbaum spent much of the mid sixties studying composition with such noted musicians as Mel Powell, Allen Forte and Luigi Nono. In 1966, Teitelbaum absorbed himself into the world of electronics with bio-feedback research on alpha brain waves and his move from piano to synthesizer.

He was a founding member of Musica Elettronica Viva with Frederic Rzewski, a group dedicated to the principal that electronic contemporary music can be a living music and can be performed live as well as in an electronic music studio. MEV has recorded for a number of labels including Freedom.

His involvement with jazz came from playing experiences with Anthony Braxton, Roscoe Mitchell, Karl Berger, Jimmy Garrison, Clifford Thornton, Dave Holland, Steve Lacy and Leo Smith among others. He also founded World Band, a group of non-western and western musicians at Wesleyan University from 1970 to 1972. The music of the World Band was a synthesis of musical concepts and styles from all over the world.

Teitelbaum continues to combine his teaching, performing and composing careers in various parts of the planet. He is still an active member of MEV and frequently performs and records with Anthony Braxton.

Richard Teitelbaum: modular moog and micromoog synthesizers
Anthony Braxton: sopranino sax, alto sax, contrabass clarinet

All compositions by Richard Teitelbaum

A Freedom Recording
Produced by Richard Teitelbaum and Michael Cuscuna

Side one recorded live in concert on June 10, 1976 at the Creative Music Festival, Mt. Tremper, New York and mixed at Sound Ideas, New York City. Recording engineer: Bill Warrell. Remix engineer: Jay Borden.

Side two recorded on September 16, 1976 at Bearsville Sound, Woodstock, New York. Engineer: Thomas Mark.

U.S. Production Coordination:
Steve Backer and Michael Cuscuna

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K-109 "HAVANA AT MIDNIGHT"
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K-110 "EVERYBODY POLKA"

K-111 "I LOVE A PARADE"
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The Empire Guards Regimental Band
Major Wolfingtonn, conducting

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Cavaillé-Coll Organ in the Basilica of St. Sernin, Toulouse

The great school of baroque organ music includes such famous names as Frescobaldi, Sweelinck, Couperin, Buxtehude, Pachelbel, and finally culminates in the glory of Bach. Handel's organ concertos are a special case; pedal parts are infrequent, and the solo organ part is sketchily written as it was filled out with the improvisation of the player-composer himself. The impulse for this grand style of organ music disappeared after the deaths of Bach and Handel in 1750 and 1759; the contrapuntal resources of the organ had but little interest for composers of the classical and romantic schools and their homophonic style. Only the six sonatas and three preludes of Mendelssohn, somewhat awkwardly written for the player, represent an effort to continue the tradition of organ music into the nineteenth century. The "baroque revival" of the mid-twentieth century has created a recrudescence of enthusiasm for the organ music of two and three centuries ago. With the exception of a small group of intense enthusiasts, chiefly among organists, scant attention has been paid to the equally important school of French organ music of the nineteenth century. We recognize such names as Widor and Vierne only because they appear on organ recitals; the names of Franck and Saint-Saëns are familiar to us only because of their orchestral music.

Two hard facts are responsible for this state of affairs. First, as must be clear from the names dropped in the above paragraph, all the composers of important organ music were first class players themselves; sociologically, in most instances, their chief job was to play the organ (as well as to train and accompany the choir). That was what they were hired for and that was their public "identity." That many of them composed music for other keyboard instruments, for strings, for winds, for orchestral ensembles was subsidiary to their main task in hand. The second hard fact is in the nature of the organ. With the exception of the small portative organ used in chamber music, the organ is an integral feature of the architecture of the building. One cannot move it on or off the stage of the concert hall like a piano, nor can it be transported by the player on subways, taxis, trains, and airplanes from the location of one concert to another. The audience for the music of a particular organist must go to where the organ and its player are. Most big organs are in churches, and the musical audience of the past two centuries has not, by and large, been composed of church-goers. In any case, the unalterable physical characteristics of a given organ and the building in which it is housed determine the sort of music which can be written for it. More than any other composer or player the organist is at the mercy of the limitations of his instrument.

The organs built by *Aristide Cavaillé-Coll* in France during the nineteenth century were indispensable for the development of the important school of French organ music, a few selections of which are recorded here. Cavaillé-Coll (1811-1899) was descended from several generations of organ builders in southern France. In 1833 he went to Paris to see what recent developments had been in organ construction. Discovering that there was a competition for the construction of a large organ in the basilica of Saint-Denis, he entered it, even though he had only two days left to prepare his presentation. His plans seemed so exciting to the committee that he was awarded the contract, and his career was "made." Over the next half century he designed and built dozens of important organs all through France. The magnificent instruments we hear today at such churches as the Madeleine, Notre Dame, Saint-Sulpice, and Saint-Clotilde in Paris are all products of his genius, but just as important are the many organs he built for the cities and towns in the provinces outside of Paris. The organ at Saint-Sernin in Toulouse is a particularly fine example of his work, and the acoustics of that church are particularly clear.

Cavaillé-Coll's organs paved the way for the French school of *symphonie* organ writing. His instruments were notable for their harmonic flutes, finely voiced flue work, powerful reeds, and—most important for players—the uniformity of their control and tonal quality. His role in determining the shape and content of organ music was as great as that of the houses of Pleyel and Erard in piano music. By mid-century the stage had been set for César Franck and his musical heirs and assigns.

César Franck (1822-1890) was born at Liège in Belgium, entered the conservatory there at the age of eleven, and moved with his parents to Paris a few years later, entering the Paris conservatory in 1837. Early success as a keyboard performer (Grand Prix d' Honneur for piano, 1838; second prize for organ, 1841) led his father to push the boy into a career as a piano virtuoso. Franck began to prepare for the Prix de Rome, but at his father's insistence withdrew (1842) and devoted himself to the start of a career as a concert pianist. Unhappy at the prospect of becoming a second Thalberg, Franck finally broke with his family. His musical ideals were far more profound than the showy virtuosity of the salon. His marriage to an actress in 1848 sealed the intrafamilial breach; by this time he was organist-accompanist at Notre Dame de Lorette. In 1851 he was appointed organist at Saint-Jean-Saint-François au Marais, and in 1858 organist at Saint-Clotilde where he was already choirmaster. It was at Saint-Clotilde that he had at his disposal the brilliant and magnificently voiced Cavaillé-Coll organ. In 1872 he was appointed Professor of Organ at the Conservatoire, the obvious choice on grounds of merit, but inevitably unpopular with his professional colleagues because of his disconcerting naïveté and candour and his disinterest in official intrigue. In his calm unruffled way he continued to teach and compose, and his reputation continued to grow. Franck's finest music dates from his last period (1876-90), and this includes over half his compositions for organ solo. As one biographer has put it, "The organ-loft is narrow, but not necessarily narrowing. Because its occupant is out of sight, and free from most of the temptations that go with popular applause . . ." and that describes the even tenor of Franck's way.

Camille Saint-Saëns (1835-1921) was also a youthful prodigy. His musical studies began when he was seven, and by the time he entered the Paris Conservatoire at thirteen he had begun to compose. He entered Benoist's organ class in 1848, won second prize in 1851, first prize the next year. In 1853 he was appointed organist at Saint-Merry and in 1857, at the age of twenty-two organist at the Madeleine which housed a new Cavaillé-Coll organ. His reputation as a performer was considerable, and this was matched by his growing reputation as a composer. At the keyboard his style was noted for its purity, perspicuity, and ease, albeit he may have lacked emotional intensity and fervor. He put his talents at composition to sedulous use, and there is almost no form of music to which he did not contribute. Known chiefly today, almost half a century after his death at a great age, for his opera *Samson et Delila* (1877) his tone poem *Le Rouet d' Omphale* (1871), the ever popular *Danse Macabre* (1871), he also composed five piano concertos, three violin concertos, two cello concertos, all of which are models of late French romantic music, notable for their careful sense of proportion. His three symphonies are equally finely wrought, and his Symphony No. 3 in C minor (1886) has a fine part for organ as well as two pianos. And who among us can forget from our childhood the experience of concert hall realism embodied in his *Carnival of the Animals*? Quantitatively, Saint-Saëns' compositions for solo organ are not voluminous, but their quality is high. The Three *Préludes et Fugues* of Opus 109, two of which are recorded here, date from 1897 when he was in full maturity, and they embody the Gallic virtues of clarity, logic, and rhetorical restraint.

Charles Marie Widor (1845-1937)—Mon dieu, he was still alive when I was a boy!—began to study the organ when he was less than ten years old, at first under his father who was organist at Saint-François at Lyons, then at Brussels under Lemmens (as well as under Reis for composition). In 1870 he became organist at Saint-Sulpice in Paris and for the next half century or more that splendid organ by Cavaillé-Coll was his. He succeeded César Franck as professor of organ at the Paris Conservatoire and later became professor of composition when Dubois retired. Although Widor's greatest fame was as an organist and a composer for his instrument, he also wrote many pieces for piano, two orchestral symphonies, a handful of concertos, a few full length chamber works, the music for several operas (now forgotten), and a host of other works. But his ten symphonies for solo organ and one for organ with orchestra as well as his many shorter pieces have enshrined his fame in the organ loft. The title "symphony" may be a bit misleading. Widor's organ symphonies do not usually have a fully developed four-movement form, more in the nature of a suite. They are symphonic in that they treat the organ as a self-contained orchestra, and the individual movements embrace a wide range of mood and style—canons, fugues, marches, toccatas, scherzos, even a passacaglia. Widor's organ symphonies are a great test of an organist's abilities and deservedly popular among organists therefore. Both Widor and Vierne died in 1937, a date that marks the close of the celebrated (and somewhat neglected) school of French organ music.

DR. WILLIAM B. OBER

Recording Engineer: Georges Kisselhof

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Side 1
(23:02 min.)

Band 1: Franck: Pièce heroïque *(8:10)*
Band 2: Franck: Cantabile *(5:55)*
Band 3: Saint Saëns: Prelude & Fugue in d, Op. 109 *(8:57)*

Side 2
(26:23 min.)

Band 1: Saint-Saëns: Prelude & Fugue in G, Op. 109 *(4:38)*
Band 2: Widor: Symphony No. 6 for Organ *(9:45)*
Band 3: Widor: Intermezzo *(5:25)*
Band 4: Widor: Toccata *(6:35)*

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The Mighty Moog
Semi-conducted by Andrew Kazdin and Thomas Z. Shepard
*but were afraid to ask for

Produced by Andrew Kazdin
and Thomas Z. Shepard

M 30383 Columbia MASTERWORKS

Everything You Always Wanted to Hear on the Moog*

*but were afraid to ask for

Side 1
CHABRIER: ESPAÑA (P.D.) (6:17)
LECUONA: MALAGUEÑA (BMI) (3:14)
BIZET: PRELUDE TO ACT I;
HABANERA; INTRODUCTION TO ACT I
(Les Toréadors) from "CARMEN" (P.D.) (5:30)

Side 2
RAVEL: BOLERO (ASCAP) (14:33)

Were you really afraid to ask?

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But, to get back to those oscillators, filters and amplifiers: There is an all-too-common misconception that the synthesizer has a mind of its own—that it's a computer, that you plug it in and it plays music. WRONG. Although electronic, the synthesizer is a real musical instrument—it has a piano-like keyboard and a musician must play it. (In this particular case, two musicians, who also divided the tasks of score analysis, manuscript copying, and selection of tone colors. It is almost impossible to remember who did what when, but Kazdin has a distinct recollection that he did all the electronic programming.)

Let it be said before going any further that every sound on this record, literally hundreds of sonorities representing real or imagined instruments—and that includes the enthusiastic response of well-wishers at the end of Bolero—was made on the Moog Synthesizer.

There is one more thing that ought to be said: The Moog used for this album (is there anybody still left who doesn't know that "Moog" rhymes with "rogue"?) is capable of producing only one or two notes simultaneously. This means that each of the melodic and harmonic threads contained in the original orchestral scores had to be played individually. Sometimes as many as twenty musical elements had to be overlayed on multi-track tape.

Does this process sound complicated?
Are our nerves a little bit frazzled?
Did it take us a long time?
Don't ask.

—Andrew Kazdin, Thomas Z. Shepard

* * *

Andrew Kazdin holds a Bachelor of Music Degree in Composition from the New England Conservatory of Music, and a Master of Science in Industrial Management (with a concentration in acoustics) from M.I.T. He is a Producer in the Masterworks Department of Columbia Records and has contributed to several Columbia albums as arranger and conductor. In addition, he is a composer with several published works. He is also a timpanist and plays professionally in the New York area.

Thomas Z. Shepard is a Producer for Columbia Records, both Masterworks and Original Cast albums. After graduating from the Preparatory Division of the Juilliard School of Music, he earned his Bachelor of Arts from Oberlin College, majoring in Piano and Composition. This was followed by graduate work in Composition at the Yale School of Music. He has composed, arranged and conducted on several Columbia albums. He is active as a pianist, particularly in the field of chamber music.

To provide an accurate list of all the Columbia Recording Engineers who worked with us on this project over its two-year gestation period would be practically identical to providing a roster of the department staff. We thank them all. However, it would be grossly unjust if special mention were not made, and special thanks not paid, to Stew Romain, Raymond Moore and Robert Waller, each of whom mixed an extra drop of blood with our own along the way.

A.K., T.Z.S.

Library of Congress catalog card number 79-751746 applies to M 30383.
Engineering: Stew Romain, Raymond Moore, Robert Waller

A

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(1) THAT CAT IS HIGH
(2) MY LIFE
(3) JAVA JIVE
(4) OPUS ONE
(5) I WRITE THE SONGS
(6) I GO TO RIO

SIOE TWO
(1) FANFARE FOR THE COMMON MAN
(2) BARBARA ANN
ROCK AROUNO THE CLOCK
(3) BELLAVIA
(4) NEVER CAN SAY GOOOBYE
(5) IN THE MOOD

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SIDE 1

1. WHEN'S IT GONNA HIT 3:53
   (Jack Daugherty) Fan Shell Music ● ASCAP
   Electric Piano Solo By Jack Daugherty
2. CARMELLO 3:38
   (Jack Daugherty) Fan Shell Music ● ASCAP
3. SOLO FLIGHT 4:23
   (Jack Daugherty) Fan Shell Music ● ASCAP
   Trumpet Solo By Chuck Findley
4. YOU AND I 4:17
   (Stevie Wonder) Stein and Van Stock, Inc. ● ASCAP
   and Black Bull Music, Inc. ● ASCAP
   Vocal By Ron Starr
   Trombone Solo — David Dahlsten
5. WILD TURKEY 3:21
   (Jack Daugherty) Fan Shell Music ● ASCAP
   Trombone Solo — David Dahlsten
   Tenor Solo — Ron Starr

SIDE 2

1. CLEARED FOR TAKE-OFF 5:13
   (Jack Daugherty) Fan Shell Music ● ASCAP
   Trumpet Solos — Bobby and Chuck Findley
   Bass Solo — Dan Dean
2. RISING STARR 4:56
   (Jack Daugherty) Fan Shell Music ● ASCAP
   Alto Sax Solo — Ron Starr
3. KING PONG 3:45
   (Jack Daugherty) Fan Shell Music ● ASCAP
   Lyrican Solo — Tom Scott
4. LUSH LIFE 5:37
   (Billy Strayhorn) Tempo Music Co. Inc. ● ASCAP
   Fluegel Horn Solo — Ron Gorow

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BOBBY FINDLEY — Trumpet, Slide Trumpet, Fluegel Horn
RON GOROW — Trumpet, Fluegel Horn
DICK (SLYDE) HYDE — Trombone
DAVID DAHLSTEN — Trombone
DON SWITZER — Bass Trombone
TOM SCOTT — Tenor Saxophone, Lyricon
Tom Scott appears courtesy of Ode Records
RON STARR — Alto, Tenor Saxophone and Vocal
GARY HERBIG — Flute, Alto Flute and Tenor Saxophone
DAVID LUELL — Baritone Saxophone
JACK DAUGHERTY — Keyboards,
LENNIE (THE PHANTOM) COLTUN — Guitor
DAN DEAN — Boss
MICHAEL BUONO — Drums

Marc Ross played Clavinet on "Wild Turkey"

Bill Berg Percussion

Music Preparation: Ron Gorow, Bob Matthews, Nick Williams

Recorded at Super Sound Studios, Monterey, Ca.

Recording Engineer, Sandy Stone

Remix Engineer, Dick Sontag

Mastered at A&M Studios, by Bernie Grundman

Art Direction, — DH Studio

Cover Photography, Gary Soto

Assistant to the Producer, Iris Sontag

Produced and Arronged by Jack Dougherty

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Paul Broussard, Penny and Bill of Lamplighters Inn.

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And listen at its lips: they sigh...
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SIDE 1

MIDNIGHT FOR TWO

1—THE WORLD IS WAITING FOR THE SUNRISE (Ernest Saitz)
2—WHEN YUBA PLAYS THE RUMBA ON THE TUBA
(from the Revue "Third Little Show") (Herman Hupfeld)
3—MEMORY LANE (De Sylva-Spier-Conrad)
4—BLUE TANGO (Leroy Anderson-Mitchell Parish)
5—I DON'T STAND A GHOST OF A CHANCE WITH YOU
(Young-Crosby-Washington)
6—INTERMISSION TIME (Morty Nevins)

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2

MIDNIGHT FOR TWO

1—STELLA BY STARLIGHT (Victor Young-Ned Washington)
2—CUMANA (Hillman-Spina-Allen)
3—MIDNIGHT FOR TWO (Sid Raymond)
4—AIN'T MISBEHAVIN' (from Musical Comedy "Hot Chocolates") (Razaf-Waller-Brooks)
5—LET'S CALL THE WHOLE THING OFF (from RKO Film "Shall We Dance") (Ira and George Gershwin)
6—THE VERY THOUGHT OF YOU (Ray Noble)

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TAPE EXCAVATION



1. PROJECT 197 - The Out Sound (unreleased studio out-take, 1980) 2:22
2. BRIDGE - Bridge (UCLA parking garage recording, 1981) 2:18
3. FINAL REPUBLIC - Chase (garage rehearsal, 1982) 2:02
4. FINAL REPUBLIC - The Unknown (garage rehearsal experiment, 1982) 2:39
5. SAVAGE REPUBLIC - First Siege (1983 demo) 1:53
6. SAVAGE REPUBLIC - Assembly of The Dead (1983 demo) 3:23
7. LEMON WEDGES - Untitled (mid-90's home rehearsal recording) 1:52
8. BRUCE LICHER - Cedar (solo demo circa 1997) 1:35
9. BRUCE LICHER - Tundra (solo demo circa 1997) 2:12

A

P22

INDEPENDENT PROJECT RECORDS IP073 / P22 - 019

TAPE EXCAVATION



1. SCENIC - Theme For Better Times (late 90's rehearsal demo) 3:38
2. LANTERNA with BRUCE LICHER - B Minor (recorded live in Sedona, 2004) 5:20
3. RANK - Advancement (version) (film soundtrack session mid-2000's) 5:56
4. BRUCE LICHER - Birthdaysong (7x7 is) (home demo, 2007) 4:14
5. SR2 - The Great Escape (rehearsal demo, 2019) 2:50

B

INDEPENDENT PROJECT RECORDS IPO13 / P22 - 019

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(Commentary by Schuyler Chapin and John McClure)

Band 1 ML 5724/MS 6324 - Strauss: "Don Juan", Op. 20 - Death and Transfiguration, Op. 24 - Phila. Orch./Ormandy
(Excerpt from "Don Juan")

Band 2 ML 5688/MS 6288 - The Unknown Century of American Music 1760 - 1860; Moravian Festival Chorus and Orch.
("Sing O Ye Heavens")

STEREO
SIDE 1



XSM 55656
NOT FOR SALE

Band 3 ML 5723/MS 6323 - French Music for Piano - Four Hands - Robert and Gaby Casadesus (Excerpt)

Band 4 ML 5692/MS 6392 - Mozart Duos - Joseph and Lillian Fuchs (Excerpt)

Band 5 ML 5722/MS 6322 - Torroba: Concierto de Castilla for Guitar and Orch. - Tarrago (Excerpt)

Band 6 ML 5725 - Richter at Carnegie Hall (Rachmaninoff - A Major Prelude)

Band 7 M2L 275/M2S 675 - Mahler: Symphony No. 3/ Bernstein/New York Phil./Lipton
(Excerpts from 5th Movement and 1st Movement)

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STEREO
SIDE 2

XSM 56407
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PARTICIPAÇÃO DE: ESMERALDA

O RETRATO DELA (Barnabé)

(Esta gravação foi realizada na Penitenciária Regional de Presidente Wenceslau)



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FACE B | ℗ 1968 | 33 1/3 | PPL-12.357

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BARNABÉ

ANEDOTAS E PIADAS DE BARNABÉ

PARTICIPAÇÃO DE: ESMERALDA

SALADA MISTA

(Esta gravação foi realizada na Penitenciária Regional de Presidente Wenceslau)



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"Here To Stay"

Recorded "Live"
at Grease Lounge

1092 A
STEREO

1. LORD, LORD, LORD, YOU SURE BEEN GOOD TO ME
   (Traditional)
2. SHAKE YOUR BOOTY
3. BLUE MONK
   (Thelonius Monk-Thelonius Music Co)
4. IT AIN'T MY FAULT
   (Smokey Johnson)
5. HERE TO STAY (PIE)
   (Kermit Ruffins & Rebirth-
   Tradition Music Co.-BMI)

℗1984 by Arhoolie Productions Inc.



REBIRTH JAZZ BAND

"Here To Stay"

Recorded "Live"
at Grease Lounge

1092 B
STEREO

1. **GOING TO THE MARDI GRAS**
   (Henry Byrd)
2. **TUBA FATS**
   (Anthony Lacen)
3. **BLACKBIRD SPECIAL**
   (Dirty Dozen Brass Band)
4. **LIL' LIZA JANE**
   (Traditional)

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OLD HAT

SNOW GEESE

FEATHERS IN THE WIND

SIDE 1

1 CHILDREN OF THE NIGHT – 3:25

2 HUNGRY EYES – 3:45

3 I FELL IN LOVE WITH TEXAS – 3:40

4 BENEATH THE AUGUST MOON – 1:55

5 BLACKHAWK (CEDRICH ALLRUNNER) – 4:35

6 I'M AN EAGLE – 3:40

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OLD HAT

SNOW GEESE

FEATHERS IN THE WIND

SIDE 2

1 FEATHERS IN THE WIND – 5:00

2 BALI HI – 4:30

3 I'D BE GLAD TO LET YOU LOVE ME – 3:45

4 SHE DOESN'T THINK WE CAN MAKE IT – 4:40

5 REBECCA – 4:20....25

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Still Waters

The Lord is my shepherd, I shall not want;
he makes me lie down in green pastures.

BRIDGE

Side 1
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33⅓ RPM

Overture to Still Waters - J. Nash
Who Can Turn From His Calling - R. Latane'/J. Nash
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Still Waters

...He leads me beside still waters;
he restores my soul. -Psalm 23 (RSV)

BRIDGE

Side 2
S-2307

33⅓ RPM

Peaceful Heavenly Light - R. Latane'
Where are the Sad Times - S. Nash
Chickadee - R. Latane'
Blastfurnace - J. Yeagley
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YOUNG LOVE
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SIDE 1
M 55,817
SONNY JAMES
1. Young Love (Joyner-Cartey) 2:15
2. Shiloh (Dave Martin) 3:05
3. Just One More Lie (Shurl Legate) 2:20
4. Jenny Lou (McIntyre-Olifson) 2:32
5. Lady Be Kind (McIntyre-Olifson) 2:45
6. Gotta Travel On
(Paul Clayton) 2:25
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YOUNG LOVE

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SIDE 2

M 55,818

SONNY JAMES

1. A Mile And A Quarter (Smith-Loden) 2:29
2. Wanderin' (Sammy Kaye) 2:42
3. Rollin' Stone (arr. J. Loden) 3:00
4. Sugar Cane Song (Hollingsworth-Loden) 2:00
5. My Heart And The Pine (Carole Smith) 2:20
6. I Gave My Love A Cherry (arr. J. Loden) 3:10

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HILTON

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Side 2
Stereo
32384

1. BORN FREE
2. THE GOOD BAD AND THE UGLY
3. THEME FROM THE GODFATHER
4. YOU'LL NEVER WALK ALONE
5. JOY


CAUGHT LIVE
AT THE
GOLDEN HAWK
RECORDS
Side 2
LAM-128B
1. NITTY GRITTY
2. ON MY OWN
3. SHOW ME
4. KEEP ON TRUCKIN'
5. GIVE IT TO ME
6. SWEET SOUL MUSIC
(19271)

SD 8098

STEREO

JAMAICA SKA

1. **BYRON LEE & THE SKA KINGS**
   OIL IN MY LAMP—Lee-Morris
2. **THE MAYTALS**
   IF YOU ACT THIS WAY
   Gordon-Hibbert-McCarthy

ATLANTIC SIDE **2A**

3. **THE BLUES BUSTERS**
   SOON YOU WILL BE GONE
   James-Campbell
4. **STRANGER KEN & PATSY**
   WHAT A DAY—Wilburn Cole
5. **THE MAYTALS**
   YOU MAKE ME FEEL THE WAY I DO
   Gordon-Hibbert-McCarthy
6. **THE BLUES BUSTERS**
   DONNA—James-Campbell

(ST-A-64594)


Outstanding High Fidelity Recordings
Elektra
STEREO
STEREO
EKS-7289-A
SIDE ONE
KATHY & CAROL
accompanying themselves on guitars and autoharp
1. SPRIG OF THYME
(Music by Carol McComb,
Nina Music BMI) 2:59
2. GEORGE COLLINS 2:46
3. THE BLACKSMITH 3:51
4. FAIR BEAUTY BRIGHT 2:32
5. GREEN ROCKY ROAD 2:28
6. THE GREY COCK 4:48
Recording first published in April 1965
The Sound of Quality


Outstanding High Fidelity Recordings
Elektra
®
STEREO
STEREO
EKS-7289-B
SIDE TWO
KATHY & CAROL
accompanying themselves on guitars and autoharp
1. WONDROUS LOVE 2:25
2. CARTER'S BLUES
(Carter, Southern Music ASCAP) 2:57
3. LADY MAISRY 4:04
4. BRIGHTEST AND BEST 3:08
5. GOLD WATCH AND CHAIN
(Carter, Peer Int. BMI) 3:29
6. JUST A HAND TO HOLD
(Spoelstra, Nina Music BMI) 4:55
Recording first published in April 1965
The Sound of Quality


ATLANTIC
SD 1364
FREE JAZZ
THE ORNETTE COLEMAN
DOUBLE QUARTET
STEREO
ONE
FREE JAZZ • Part 1
Ornette Coleman
(ST-A-61343-SP)
MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y.
A WARNER COMMUNICATIONS COMPANY



SD 1364

FREE JAZZ
THE ORNETTE COLEMAN DOUBLE QUARTET

STEREO

TWO

FREE JAZZ • Part 2

Ornette Coleman

(ST-A-61344-SP)

MFG. BY ATLANTIC RECORDING CORP. 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY

DATE APR. 9. 1969

TEST PRESSING

CUSTOMER ATLANTIC

NO. ST. C 69-563-B /

REMARKS .....

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..... 606

PRESSWELL RECORDS

DATE Apr. 9 1969

TEST PRESSING

CUSTOMER Atlantic

NO. St-C 69-564-B

REMARKS B. Auger & J. Driscoll

006

PRESSWELL RECORDS

ECSTASY, PASSION & PAIN

THIS LP CONTAINS 3 HITS:

Ask Me

I Wouldn't Give You Up

Good Things Don't Last Forever

SR 3013


THE
HOWARD HANGER
JAZZ FANTASY
For Kids Only
STEREO
SIDE B
Record No.
HHH778
1. Apples and Bananas
(with new beats)
2. Forbidden Fruit
3. Jazz and Rhythm
4. Smile Again
(Klugh, ASCAP)
5. Rainbow Connection
(Williams/Ascher, ASCAP)
Mfg. by The Howard Hanger Jazz Fantasy • 31 Park Ave. • Asheville, NC 28801

t.m.i.

PRODUCTS

P. O. Box 19153
Pittsburgh, PA 15273
(412) 282-8532

STEREO
404019A

tmi 020-A
THIS PART

TODD CLARK
into the vision

1. national anthem/nova theme 3:28
2. another climate 4:47
3. stars in heat 3:35
4. unknown syndromes 3:01
5. death hovers 3:23

©& ℗1984 Todd Clark, BMI
Made in U. S. A.

t.m.i.
PRODUCTS

P. O. Box 19153
Pittsburgh, PA 15273
(412) 282-8532

STEREO
404019B

tmi 020-B
THAT PART

TODD CLARK
into the vision

6. x-rated x-tasy 3:11
7. brain & spinal column 5:10
8. into the vision 8:30

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Made in U. S. A.


CONTAINS THE HIT SINGLES
Dance Disco Heat
You Make Me Feel
(Mighty Real)
F-9556

VOX

SCHOENBERG

PIANO CONCERTO, Opus 42

PL 10.530

Side 1

Rec. in Germany
20:45 min.

ALFRED BRENDEL, piano

THE SYMPHONY ORCHESTRA OF THE
SOUTHWEST GERMAN RADIO, Baden-Baden
MICHAEL GIELEN, Conductor

PL 10.530 A

Made in U.S.A.
A

ULTRA HIGH FIDELITY
LONGPLAYING MICROGROOVE

COLUMBIA

MASTERWORKS

HANDEL - SCHÖNBERG

CONCERTO FOR STRING QUARTET AND ORCHESTRA

(Based on the Handel Concerto Grosso, Op. 6, No. 7)

JANSSEN SYMPHONY ORCHESTRA OF LOS ANGELES, WERNER JANSSEN, Conductor

ML 4406

NONBREAKABLE (XLP 4806)

Band 1: First Movement: Largo; Allegro

Band 2: Second Movement: Largo

Band 3: Third Movement: Allegretto grazioso

Band 4: Fourth Movement: Hornpipe

LONG PLAYING Lp MICROGROOVE

Trade Marks Reg U S Pat Off Marcas Registradas Made in U.S.A Pats Pending

COLUMBIA

MASTERWORKS

BACH - MOZART

ADAGIOS AND FUGUES

(From Six Three-Voice Fugues) (K. 404A)

JANSSEN SYMPHONY ORCHESTRA OF LOS ANGELES,
WERNER JANSSEN, Conductor

ML 4406

NONBREAKABLE
(XLP 4807)

Band 1: PRELUDE AND FUGUE NO. 1
Adagio; Fugue (Allegro)

Band 2: PRELUDE AND FUGUE NO. 2
Adagio; Fugue (Andante)

LONG PLAYING (LP) MICROGROOVE

Trade Marks Reg U S Pat Off Marcas Registradas Made in U S A Pats Pending


ARTO MAX
RECORDS
HACIENDO PUNTO EN OTRO SON
ARMS–510
STEREO
℗ 1978
LADO B
33 1/3 RPM
YAHUBA
YO DIGO QUE LAS ESTRELLAS
SOLEDAD
COPLA MULATA
CHEFA
Producido y Distribuido por Artomax Music Studio Inc.

NEW DIMENSIONS IN MUSIC

DEMONSTRATION RECORDING
33 1/3 rpm

2

AMERICAN BOOK COMPANY



Produced in Association with Advantage Productions

Book 4	Band	1	African Rhythm Pattern (Page 59)
	Band	2	A Happy Life in Winter (Page 165)
	Band	3	Ḥanukah Is Here (Page 170)
Book 5	Band	4	Your Friends Shall be the Tall Wind (Page 9)
	Band	5	Hallelujah (Page 17)-ISRAEL
	Band	6	The Highwayman (Page 206)-BARTOK
	Band	7	Come,Come,Ye Saints (Page 66)
Book 6	Band	8	Which is the Properest Day to Sing? (Page 132)
	Band	9	Deva-Dasi Dance (Page 190)-INDIA
	Band	10	Fancy (Page 246)
	Band	11	Give My Regards to Broadway (Page 19)

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Out of the Darkness

I Lifted My Eyes (2:14)
Suffering Servant Song (3:44)
Jesus Meets the Blind Man (2:14)
Fear Not (2:11)
Answer Me (2:37)
Out of the Darkness (3:13)

SIDE II

STEREO
33⅓ RPM
ASL-101B



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99 THE HOT SPOT FM
THE HOT SPOT PRESENTS THE STROH'S
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SSTS-013
SIDE TWO
LP
STEREO
CHILDHOOD "To Cry"
BRATT "Smarten Up"
STEVE MOSER "The Body"
MARK MOST "Destiny:Misery"
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Records

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Bookings:
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Engineer:
D. Spinks
Side Two

BULL SHIT
MY DING-A-LING
S.P.C.A.
YOU HORNY THING
BREAK SONG

Copacabana

Belmire DeSa Correa
81-31 Baxter Ave., Apt.4C
Elmhurst, NY 11373

LONG-PLAY
33 1/3
R.P.M.

CLP
11.454

1. ABAN... Brito-
P. Barro... Curi)
8. VIDA D... (Samba-Canção) (Americo Seixas-Chocolate)

4. É ILUSÃO - Bolero (Bizet-arranjo: Renato Cesar-letra: Othon Russo) 5. LÁBIOS DE MEL - Toada (Waldir Rocha) 6. BALADA TRISTE - Samba-Canção (Dalton Vogeler-Esdras Silva) 7. INSPIRAÇÃO-Samba (Bruno Marnet) 8. ONTEM E HOJE - Bolero (Irany de Oliveira-Getulio Macedo)

Com ANGELA MARIA

MLP-840

FABRICADO POR SOM INDÚSTRIA E COMERCIO S. A.
AV. NELSON CARDOSO, 627 RIO DE JANEIRO INDÚSTRIA BRASILEIRA

DIREITOS RESERVADOS DE EXECUÇÃO PÚBLICA E RADIO TRANSMISSÃO


copacabana
16 SELEÇÕES
OS MAIORES SUCESSOS DE
ANGELA MARIA
9. BABALÚ-Motivo Afro-Cubano (Margarita Lecuona) 10. ORGULHO - Samba - Canção (Waldir Rocha - Nelson Wedekind) 11. FÓSFORO QUEIMADO - Samba - Canção (Paulo Menezes-Milton Legey-Roberto Lamego)
12. RECUSA - Bolero (Herivelto Martins) 13. ACORDES QUE CHORAM - Samba (Othon Russo-Nazarend de Brito) 14. ADEUS QUERIDO - Tango (Eduardo Patané - Floriano Faissal) 15. RIO É AMOR - Samba (Bruno Marnet) 16. ENCANTAMENTO - Fox (Othon Russo-Nazareno de Brito)
Com ANGELA MARIA
MLP-841
LONG-PLAY 33 1/3 R.P.M.
CLP 11.454
FABRICADO POR SOM INDÚSTRIA E COMERCIO S. A.
AV. NELSON CARDOSO, 627 • RIO DE JANEIRO
INDÚSTRIA BRASILEIRA
DIREITOS RESERVADOS DE EXECUÇÃO PÚBLICA E RADIO TRANSMISSÃO

VALLEY OF SOUND
RECORDS

V. O. S. TRIO
SUPER LEMON

KHP-674-B



SIDE 2

SOLID GOLD

1950-60's SHOW

HYMNS OF COMFORT AND HEALING

READ BY JOSEPHINE H. CARVER
with accompaniment on The Mother Church organ

ALBUM NO. 9 SIDE 1

CST - 9
XSV-223064
STEREO

HYMNS 120, 65, 208,
131, 72, 46, 402, 40

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THE CHRISTIAN SCIENCE HYMNAL

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33⅓ R.P.M

HYMNS OF COMFORT AND HEALING

READ BY JOSEPHINE H. CARVER

with accompaniment on The Mother Church organ

ALBUM NO. 9 SIDE 2

CSI - 9
XSV-222065
STEREO

HYMNS 53, 12, 88,
64, 109, 135, 77

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33 1/3 R.P.M.

HYMNS OF COMFORT AND HEALING

READ BY RALPH E. WAGERS

with accompaniment on The Mother Church organ

ALBUM NO. 9 SIDE 3

CS2 - 9
XSV-222066
STEREO

HYMNS 136, 5, 115
121, 58, 51 304

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33⅓ R P M

HYMNS OF COMFORT AND HEALING

READ BY RALPH E. WAGERS

with accompaniment on The Mother Church organ

ALBUM NO. 9 SIDE 4

CS2 - 9
XSV-222067
STEREO

HYMNS 2, 34, 423,
75, 99, 127, 134, 42

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$33\frac{1}{3}$ R P M

hi God!

An ecumenical program of religious education coauthored by **Rev. Carey Landry** and **Carol Jean Kinghorn** based on the human growth and development of children and all who wish to open themselves to love.

Stereo
SIDE ONE
(27260)

1. **Hi, God!**
2. **Got to Get in Touch**
3. **What Color is God's Skin?**
4. **What Makes Love Grow?**
5. **Giant Love Ball Song**
6. **Love That is Kept Inside**
7. **Reach Out!**

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All selections BMI

hi God!

An ecumenical program of religious education coauthored by **Rev. Carey Landry** and **Carol Jean Kinghorn** based on the human growth and development of children and all who wish to open themselves to love.

Stereo
SIDE TWO
(27260)

1. **Celebrate God**
2. **God is Our Father**
3. **Song of Baptism**
4. **Thank You, Lord**
5. **Peace Time**
6. **Oh, How I Love Jesus**
7. **Joy, Joy, Joy**
8. **Rejoice in the Lord**

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All selections BMI

hi God!

An ecumenical program of religious education coauthored by **Rev. Carey Landry** and **Carol Jean Kinghorn** based on the human growth and development of children and all who wish to open themselves to love.

Stereo
SIDE THREE
(27261)

1. Happy the Heart
2. I Like God's Love
3. Listen, Listen
4. I Believe in the Sun
5. Are Not Our Hearts
6. Do You Really Love Me?
7. The Joy of the Lord

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All selections BMI

hi God!

An ecumenical program of religious education co-authored by **Rev. Carey Landry** and **Carol Jean Kinghorn** based on the human growth and development of children and all who wish to open themselves to love.

Stereo
SIDE FOUR
(27261)

1. Great Things Happen
2. Sing Praise!
3. His Banner Over Me
4. The Spirit is A-Movin'
5. Only A Shadow

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LONDON®

phase 4 stereo 4®

MADE IN ENGLAND

THE DECCA RECORD CO.LTD.

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SPEED 33-⅓

Side 2

†ZAL.13082†

SPC.21114

STRAVINSKY: THE RITE OF SPRING

SECOND PART: THE SACRIFICE (18.40)

Introduction — Mystic Circles of the Young Girls
Glorification of the Chosen One — Evocation of the Ancestors
Ritual Action of the Ancestors — Sacrificial Dance (The Chosen One)

ERICH LEINSDORF

conducting the

LONDON PHILHARMONIC ORCHESTRA

THREE IN THE ATTIC

ORIGINAL SOUNDTRACK From The AMERICAN INTERNATIONAL MOTION PICTURE



SIDEWALK

STEREO

ST-5918

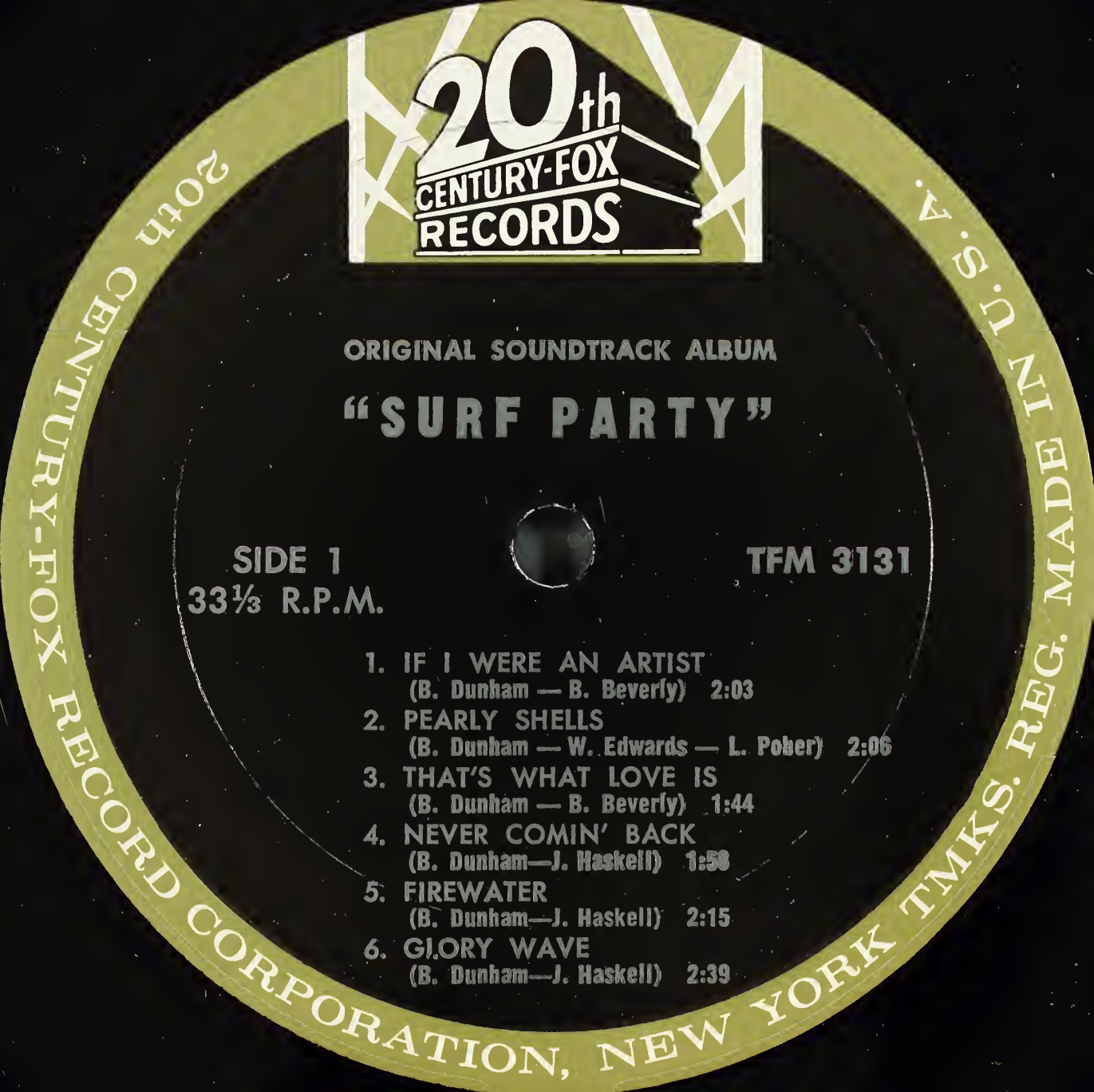
(ST2-5918)

2

1. BACKGROUND MUSIC (BMI 13:31)
(Chad Stuart)

Arranged, Composed, and Produced by
Chad Stuart/Executive Producer:
Mike Curb

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20th CENTURY-FOX RECORDS
ORIGINAL SOUNDTRACK ALBUM
"SURF PARTY"
SIDE 1
33⅓ R.P.M.
TFM 3131
1. IF I WERE AN ARTIST
(B. Dunham — B. Beverly) 2:03
2. PEARLY SHELLS
(B. Dunham — W. Edwards — L. Pober) 2:06
3. THAT'S WHAT LOVE IS
(B. Dunham — B. Beverly) 1:44
4. NEVER COMIN' BACK
(B. Dunham—J. Haskell) 1:58
5. FIREWATER
(B. Dunham—J. Haskell) 2:15
6. GLORY WAVE
(B. Dunham—J. Haskell) 2:39
20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS. REG. MADE IN U.S.A.


20th CENTURY-FOX RECORDS
ORIGINAL SOUNDTRACK ALBUM
"SURF PARTY"
SIDE 2
33⅓ R.P.M.
TFM 3131
1. SURF PARTY
(B. Dunham — B. Beverly) 2:20
2. SYMPHONY OF SORROW
(B. Dunham—J. Haskell) 2:02
3. GREAT WHITE WATER
(B. Dunham—J. Haskell) 2:09
4. CRACK-UP
(B. Dunham—J. Haskell) 2:29
5. THE BIG WHEEL
(B. Dunham—J. Haskell) 2:57
6. RACING WILD
(B. Dunham — B. Beverly) 2:03
20th CENTURY-FOX RECORD CORPORATION, NEW YORK TMKS. REG. MADE IN U.S.A.

T. C. A. Records

No. 1001

Leather & Lace

STEREO

SIDE 2



"BOBBY & THE BOPPERS"

1950's Rock & Roll Medley:

At the Hop (Danny & The Juniors), Hound Dog (Elvis Presley), Bristol Stomp (Dovelles), Peppermint Twist (Joey Dee), Rock & Roll Music (Cat Mother), Wake Up Little Suzie (Everly Bros.), Lipstick on Your Collar (Connie Francis), Mama Said (Shirelles).

Book of Love (Monotones), Where Are You Little Star (Dion), Dedicated to the One I Love (Shirelles).

Rock Around the Clock (Bill Haley), Kansas City (Wilber Harris).

side one

CANTON HIGH SCHOOL

Presents:

SUNNY SPRING FEVER

D & K SOUND SERVICES

669-C Silas Deane Hwy, Wethersfield, Conn.

Mark

CUSTOM RECORDING DIVISION

MC 1156

stereophonic

JOOGALU - Chris Fenn & Matt Townsend
ORY DORY - Chris Fenn & Matt Townsend
AIR - Michele Duffee
DONA DONA - Kaye Malsick, Becky Huntley, Chris Rotondo & Linda Kriksciun
YOU ARE MY LOVE, YOU ARE MY KEEPER - Mark Diters
UNTIL IT'S TIME FOR YOU TO GO - Mark Diters
LIKE IN A POEM - Steven Barnhart & Julie Shrake

33 1/3 rpm


side two
CANTON HIGH SCHOOL
Presents:
SUNNY SPRING FEVER
D & K SOUND SERVICES
669-C Silas Deane Hwy, Wethersfield, Conn.
MC 1156
stereophonic
BUTTERMILK HILL - Judy Fox
FANARIO - Judy Fox
WORLD WITHOUT LOVE - Nanette Florian
A LONG, LONG TIME - Linda Kriksciun & Chris Fenn
YOU KNOW WHO I AM - Chip Beckwith
SONG TO A SEAGULL - Meg Williams
SALLY SALAMANDER - Burnt Suite
33 1/3 rpm
Mark
CUSTOM RECORDING DIVISION

ARISTA
FREEDOM

AL 1037
(AL 1037 SA)

SIDE 1
33⅓ RPM

RICHARD TEITELBAUM
TIME ZONE



RASPUTIN RECORDS
3.00

1. CROSSING (24:00)

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PRODUCER: RICHARD TEITELBAUM AND
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AL 1037
(AL 1037 SB)

ARISTA
FREEDOM

SIDE 2
33⅓ RPM

RICHARD TEITELBAUM
TIME ZONE



1. BEHEMOTH DREAMS (19:00)

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PRODUCER: RICHARD TEITELBAUM AND
MICHAEL CUSCUNA
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HIGH FIDELITY RECORDS
BRAVO!
THE SWINGING HI-FI ORGAN TRIO
THE MAGIC FINGERS OF MERLIN
FULL AUDIO RANGE 33⅓ RPM
K-126-A
FULL AUDIO RANGE 33⅓ RPM
1. TOO CLOSE FOR COMFORT
2. BLUER THAN BLUE
3. NUMBER 33 WICKPICK LANE
4. LITTLE BROWN JUG
5. DILEMMA AT DUSK
6. I'LL NEVER STOP LOVING YOU
PICKWICK SALES CORP
LONG PLAYING
F A R.
REG. U.S. PAT. OFF.
UNBREAKABLE


HIGH FIDELITY RECORDS
BRAVO!
THE SWINGING HI-FI ORGAN TRIO
THE MAGIC FINGERS OF MERLIN
FULL AUDIO
RANGE 33⅓ RPM
K-126-B
1. BLUES FOR RAFE
2. SNAKE EYES
3. BREAKIN' THE SOUND BARRIER
4. BLUE MOON
5. IN THE STILL OF THE NIGHT
6. VINCENT'S LAST STAND
PICKWICK SALES CORP.
LONG PLAYING
FAR
REG. U.S. PAT. OFF.
UNBREAKABLE

UNIVERSAL USE

STEREO can also be played MONO

FRENCH ORGAN MUSIC OF THE LATE ROMANTIC PERIOD

Band 1: CÉSAR FRANCK: Piece heroique (8:10)
Réné Saorgin, organist
Band 2: CÉSAR FRANCK: Cantabile (5:55)
Réné Saorgin, organist
Band 3: CAMILLE SAINT-SAENS: Prelude & Fugue in d, Op. 109 (8:57)
Jean-Claude Raynaud, organist

TV 34238

Side 1

23:35 min.

TV 34238-A

(S 2175)

Made in U.S.A.

℗

turnabout

A VOX PRODUCTION

UNIVERSAL USE

STEREO can also be played MONO

FRENCH ORGAN MUSIC OF THE LATE ROMANTIC PERIOD

Band 1: CAMILLE SAINT-SAENS: Prelude & Fugue in G, Op. 109 (4:38)
Jean-Claude Raynaud, organist
Band 2: CHARLES MARIE WIDOR: Symphony No. 6 for Organ (9:45)
Xavier Darasse, organist
Band 3: CHARLES MARIE WIDOR: Intermezzo (5:25)
Xavier Darasse, organist

TV 34238

Side 2

27:00 min.

Band 4: CHARLES MARIE WIDOR: Toccata (6:35)
Xavier Darasse, organist

TV 34238-B

(S 2176)

Made in U.S.A.

℗

turnabout
A VOX PRODUCTION

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

MASTERWORKS

EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG

Semi-conducted by Andrew Kazdin and Thomas Z. Shepard

M 30383
STEREO

SIDE 1
AL 30383

1. CHABRIER: ESPAÑA
2. LECUONA: MALAGUEÑA
3. BIZET: CARMEN: PRELUDE TO ACT I; HABANERA; INTRODUCTION TO ACT I (Les Toréadors)

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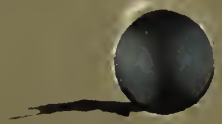
COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

MASTERWORKS

EVERYTHING YOU ALWAYS WANTED TO HEAR ON THE MOOG

Semi-conducted by Andrew Kazdin and Thomas Z. Shepard

M 30383
STEREO



SIDE 2
BL 30383

RAVEL: BOLERO

®"COLUMBIA", "MASTERWORKS" MARCAS REG. PRINTED IN U.S.A.


LONG PLAYING
TRADE MARK
33⅓ R.P.M.
ODEON
Regd. Trade Mark of The Gramophone Co., Ltd.
"STEREO ELECTRONICALLY PROCESSED"
D/2XJW.4705
HINDI FILM:
YAADON KI BAARAAT
SIDE ONE
D/MOCE.4194
℗ 1973
THE GRAMOPHONE CO. OF INDIA LTD.
LEKAR HAM DIWANA DIL
ASHA BHOSLE & KISHORE KUMAR
AAP KE KAMRE MEN
ASHA BHOSLE, KISHORE KUMAR & R. D. BURMAN
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LONG PLAYING

TRADE MARK

33⅓ R.P.M.

ODEON

Regd. Trade Mark of The Gramophone Co., Ltd.

"STEREO ELECTRONICALLY PROCESSED"

D/2XJW.4706

HINDI FILM:
YAADON KI BAARAAT

SIDE TWO

D/MOCE.4194

℗ 1973
THE GRAMOPHONE CO. OF INDIA LTD.

O MERI SON!
ASHA BHOSLE & KISHORE KUMAR
YAADON KI BAARAAT
LATA MANGESHKAR, PADMINI, SHIVANGI & CHORUS
CHURA LIYA HAI TUM. NE
ASHA BHOSLE & MOHD RAFI
YAADON KI BAARAAT
KISHORE KUMAR & MOHD. RAFI

NASIR HUSAIN FILMS (PVT.) LTD.

MUSIC · RAHUL DEV BURMAN
LYRICS MAJROOH

MADE IN INDIA


Mayfair
45 R. P. M.
K-116-45-A
HUGH E. PERETTE
PRODUCTION
Side 1
KIDDIE KONGA
THE LADY IN BLUE
June Winters
Orchestra under the Direction of
AL RICKEY
PRODUCT OF MAYFAIR RECORD AND RECORDING CORPORATION, NEW YORK, U. S. A.


Mayfair
45 R. P. M.
K-116-45-B
HUGH E. PERETTE
PRODUCTION
Side 2
KIDDIE KONGA
THE LADY IN BLUE
June Winters
Orchestra under the Direction of
AL RICKEY
PRODUCT OF MAYFAIR RECORD AND RECORDING CORPORATION, NEW YORK, U.S.A.


THE LADY
AND THE OUTLAW
(John Stewart)
NOT
FOR SALE
PROMOTIONAL
RECORD
Capitol
January Music
Corporation
BMI-2:39
Produced by
DAVID MOOK
AND JOHN
STEWART
HAI
MAR 2 8 1970
JOHN STEWART
PRO-4904
(2711)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
MARCA REG.
U.S. PAT. NO. 2,631,859


EARTH RIDER
(John Stewart)
NOT
FOR SALE
PROMOTIONAL
RECORD
Capitol
January Music
Corporation
BMI-3:15
Produced by
JOHN STEWART
JOHN STEWART
PRO-4905
(2711)
MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.
MARCA REG.
U.S. PAT. NO. 2,631,859

Tangerine Record Corporation

PRESENTS



Don Music Co.
B M I
Time: 2:05

45-TRC-923
AMP 45-2

NEVER NO MORE

(P. Mayfield-D. Malone)

PERCY MAYFIELD

DISTRIBUTED BY ABC-PARAMOUNT RECORDS, INC. — NEW YORK, U. S. A.

Tangerine Record Corporation

PRESENTS



Tangerine
Music—BMI
Time: 2:28

45-TRC-923
AMP 45-3

I REACHED FOR A TEAR

(Percy Mayfield)

PERCY MAYFIELD

DISTRIBUTED BY ABC-PARAMOUNT RECORDS, INC. — NEW YORK, U.S.A.

abc Records™

A

Publisher:
ABC/Dunhill
Music, Inc. &
Spittunes Music
Co. (BMI)
(45-16740-M)

PROMOTIONAL
COPY NOT
FOR SALE



MONO
ABC-12082
Time: 2:21
(Intro :04)

PRODUCED BY
SANDY YAGUDA
Arranged by
The Braid,
Louie Argese
& Ken Laguna

"THE BED BESIDE YOU"

(From the LP "Moon Over Verrazano")
(J. Porcelli/J. O'Malley/A. Galante)

THE BRAID

℗1975, ABC
Records, Inc.

abc Records™

A

Publisher:
ABC/Dunhill
Music, Inc. &
Spittunes Music
Co. (BMI)
(45-16740-S)

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
ABC-12082
Time: 2:21
(Intro :04)

PRODUCED BY
SANDY YAGUDA
Arranged by
The Braid,
Louie Argese
& Ken Laguna

"THE BED BESIDE YOU"

(From the LP "Moon Over Verrazano")
(J. Porcelli/J. O'Malley/A. Galante)

THE BRAID

℗1975, ABC
Records, Inc.

LADY

(Kaempfert - Rehbein - Singleton - Kusik)

RADIO STATION
COPY







K-800
Roosevelt
Music Co. Inc.
BMI
2:42

51

JACK JONES

Orchestra Arranged & Conducted By
Ralph Carmichael
K-10363

AFRAID TO LOVE

(Jones - Florence)



RADIO STATION
COPY

K-800
Caber Corp.
ASCAP
2:59

JACK JONES

Orchestra Arranged & Conducted By
Ralph Carmichael
K-10362


BURBANK, HOME OF WARNER BROS. RECORDS
TOWER OF POWER
Produced by Tower of Power
WB 7637
(RCA3703)S
3:37
SO VERY HARD TO GO
(S. Kupka-E. Castillo)
Kuptillo Music - ASCAP
©1973 Warner Bros. Records Inc.
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.


BURBANK, HOME OF WARNER BROS. RECORDS
TOWER OF POWER
Produced by Tower of Power
WB 7687
(RCA3725)S
3:19
CLEAN SLATE
(S. Kupka-E. Castillo-W. Fulton)
Kuptillo Music - ASCAP
℗1973 Warner Bros. Records Inc.
WARNER BROS. RECORDS INC., A SUBSIDIARY AND LICENSEE OF WARNER BROS. INC. MADE IN U.S.A.


ATCO
RECORDS
6810
VOCAL
Press Music
BMI
Time: 2:50
Recorded at
Muscle Shoals
Sound Studios,
Muscle Shoals,
Alabama
Produced by
Dave Crawford
& Brad Shapiro
String
Arrangement by
SUSPICIOUS MINDS
(Fred Zanborn)
DEE DEE WARWICK
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y. 10023


45 RPM
ATCO
RECORDS
71-C-18910LY
Produced by
Dave Crawford
& Brad Shapiro
Recorded at
Atlantic-South-
Criteria Studios,
Miami, Florida
6810
VOCAL
Walden-
Createy,
ASCAP
Time: 3:15
From Atco
LP 33-337
I'M GLAD I'M A WOMAN
(Steven Bogard & Mike Utley)
DEE DEE WARWICK
with The Dixie Flyers
MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y. 10023


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO.
9-61564
(45-88638)
PIANO SOLO
With Rhythm
Accompaniment
Triumph Pub.
(BMI)
3611
PIE-IN-THE-FACE
(Jack Shaindlin)
JACK SHAINDLIN


MARCA REGISTRADA MF'D BY CORAL RECORDS, INC., NEW YORK, U.S.A. A SUBSIDIARY OF DECCA RECORDS, INC.
CORAL ®
SAMPLE COPY — NOT FOR SALE
RECORD NO
9-61564
(45-88641)◈
PIANO SOLO
With Rhythm
Accompaniment
Triumph Pub.
(BMI)
HEAD 'EM OFF AT THE PASS
(Jack Shaindlin)
JACK SHAINDLIN


RAY STEVENS
HB
NATIONAL
RECORDING
CORP.
NRC-042
MASSEY MUSIC
CO., INC.
ASCAP
TIME: 2:15
KO7W-0849
MY HEART CRIES FOR YOU
(Percy Faith-Carl Sigman)

RAY STEVENS

HB

NATIONAL RECORDING CORP.



NRC-042

ROBBINS MUSIC CORP. ASCAP

TIME: 2:16

KO7W-0850

WHAT WOULD I DO WITHOUT YOU

(Jack Hoffman-Lou Forbes)

Theme from the Motion Picture

"JET OVER THE ATLANTIC"


Challenge
ULTRA HIGH FIDELITY
45 RPM
45 RPM
(1085)
4-Star Sales
Co. BMI
Time: 2:42
IN THE MISTY MOONLIGHT
(Cindy Walker)
JERRY WALLACE
59246

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ARISTA

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★

Jac Music/
Blue Seas
Music, Inc.
ASCAP
AS 0455-SA



AS 0455
STEREO
Time: 3:32

℗ 1979 Arista
Records, Inc.

DON'T MAKE ME OVER

(B. Bacharach/H. David)

JENNIFER WARNES

PRODUCED BY ROB FRABONI

UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS.

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ARISTA

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Rights Reserved."



Jac Music/
Blue Seas
Music, Inc.
ASCAP
AS 0455-MA

AS 0455
MONO
Time: 3:32

℗ 1979 Arista
Records, Inc.

DON'T MAKE ME OVER

(B. Bacharach/H. David)

JENNIFER WARNES

PRODUCED BY ROB FRABONI

UNAUTHORIZED DUPLICATION IS A
VIOLATION OF APPLICABLE LAWS.


SPINDIZZY T.M.
Publisher:
Hilmer
Music, Inc.
(ASCAP)
ZS7 4005
ZS7 4005-1
Intro. :08
Time: 3:27
WHITE LIES
- N. Lofgren -
GRIN
Produced by David Briggs
DISTRIBUTED BY CBS RECORDS / CBS, INC., 51 WEST 52 STREET, NEW YORK CITY


SPINDIZZY T.M.
Publisher:
Hilmer
Music, Inc.
(ASCAP)
ZS7 4005
ZS7 4005-2
Intro. :01
Time: 2:14
JUST TO HAVE YOU
- N. Lofgren -
GRIN
Produced by David Briggs
DISTRIBUTED BY CBS RECORDS / CBS, INC., 51 WEST 52 STREET, NEW YORK CITY


CGD
Pub: Leeds Music
Corp. ASCAP
Time: 2:49
KVL 75007
PROMOTIONAL
COPY
45-CGD10903V
CHARIOT
("I Will Follow Him")
(Stole; Roma; Altman; Gimbel)
BETTY CURTIS
Made in U.S.A.
MANUFACTURED AND DISTRIBUTED BY LONDON RECORDS


CGD
Pub: Edizioni
Leonardo (SIAE)
ASCAP
Time: 2:40
KVL 75008
PROMOTIONAL
COPY
45-CGD10903V
AY, AY, CHE LUNA
(Buffoli; Pallavicini)
BETTY CURTIS
Made in U.S.A.
MANUFACTURED AND DISTRIBUTED BY LONDON RECORDS

abc Records™

A

Publisher:
Remohj Music,
(BMI)
(45-16920-M)

PROMOTIONAL
COPY NOT
FOR SALE



MONO
ABC-12172
Time: 4:00
(Intro: :16)

PRODUCED BY
STEPHAN
GOLDMAN &
JOHN KLEMMER
Arranged by
John Klemmer

"TOUCH"

(From the LP "Touch")
(J. Klemmer)

JOHN KLEMMER

℗1975, ABC
Records, Inc.

abc Records™

A

Publisher:
Remohj Music,
(BMI)
(45-16920-S)

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
ABC-12172
Time: 4:00
(Intro: :16)

PRODUCED BY
STEPHAN
GOLDMAN &
JOHN KLEMMER
Arranged by
John Klemmer

"TOUCH"
(From the LP "Touch")
(J. Klemmer)
JOHN KLEMMER
℗1975, ABC
Records, Inc.

THE WORLD OUTSIDE

(Sigman-Addinsell)

DISK JOCKEY COPY

Jamie

45 RPM



JD 2 A
Chappel Co.
ASCAP
Time 3:19

JOHNNY DORELLI

With GIANFRANCO INTRA ORCH.

Produced By
CGD, Milan, Italy

1140

MANUFACTURED BY JAMIE RECORD CO.

LOVE IN PORTOFINO

(Chiosso-Buscaglione)

DISK JOCKEY COPY

291

a
m
i
e

45 RPM

JD 1 A
Jamie Music
BMI
Time 2:58

OKB

JOHNNY DORELLI

With GIANFRANCO INTRA ORCH.

Produced By
CGD, Milan, Italy

1140

MFG. BY JAMIE RECORD CO. PHILA., PA.


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U.S.A.
DECCA
EXTENDED PLAY 45
RED FOLEY
Vocals With Chorus And Instrumental Accompaniment
ED 2693
(S 4280)
Side 1
1. ROCKIN' CHAIR
(Hoagy Carmichael)
2. BLUES IN MY RED WAGON BLUES
(Lincoln Chase)


MARCA REGISTRADA
MFG'D BY DECCA RECORDS, INC., NEW YORK, U. S. A.
DECCA
EXTENDED PLAY 45
RED FOLEY
Vocals With
Chorus And
Instrumental
Accompaniment
ED 2693
(S 4281)◆
Side 2
1. CRAZY 'BOUT BANJOS
(Les Hite)
2. LIVING IS A LONESOME THING
(Vic McAlpin)


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mercury
19
76112
2-57407
Intl. #6170 108
STEREO
Neutral Gray Music/ Original JB Music/ Fancy Footwork Music/SNG Music (ASCAP)
Time: 3:35
STARLIFE
(William Waring - J. B. Moore - Jimmy Bralower - Dean Swenson)
From Album SRM-1-4020 "DEUCE"
KURTIS BLOW
Prod. by J. B. Moore and Robert Ford, Jr.
for Prep/Street Productions
©1981 PolyGram Records, Inc.


MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, 810 7TH AVENUE, NEW YORK, NY 10019 • DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
19
76112
2-56180
Intl. #6170 108
STEREO
Original JB Music
(ASCAP)
Time: 3:20
WAY OUT WEST
(J. B. Moore)
From Album SRM-1-3854 "KURTIS BLOW"
KURTIS BLOW
Prod. by J. B. Moore and Robert Ford, Jr.
for Prep/Street Productions
℗ 1980 Phonogram, Inc.

COLUMBIA

®"Columbia," Marcas Reg.



STEREO
3:13

DJ
RESERVICE
45 RPM
DEMONSTRATION
NOT FOR SALE
38-03837
ZSS 170887
℗ 1983 CBS Inc.
Publisher:
Plangent Visions
Music, Inc.
(ASCAP)

NICK LOWE
WISH YOU WERE HERE

-N. Lowe- Taken From The Columbia Lp:
"THE ABOMINABLE SHOWMAN" FC 38589
Produced by Roger Bechirian
with Nick Lowe

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

WHATCHA GONNA DO WITH A DOG LIKE THAT

(Bob Morris)

★

NOT FOR SALE

MONO

P-3980
(PRO-6996)

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)



Blue Book Music-BMI

Intro.—:08

2:17

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1973 Buck Owens Enterprises

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

WHATCHA GONNA DO WITH A DOG LIKE THAT

(Bob Morris)

MARCA REG.

★

NOT FOR SALE

STEREO

P-3980

(S45-90406A)

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)



Blue Book Music-BMI

Intro.—:08

2:17

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗ 1973 Buck Owens Enterprises

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

YOU CAN SURE SEE IT FROM HERE

(R. Topp-J. Shaw)

★

NOT FOR SALE



Gold Book Music, Inc
ASCAP/
Blue Book Music-BMI

MONO

Intro.—:10

2:38

P-3927
(PRO-6930)

Produced by Jim Shaw

Recorded at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1974 Buck Owens Enterprises

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

YOU CAN SURE SEE IT FROM HERE

(R. Topp-J. Shaw)

★

NOT FOR SALE



Gold Book Music, Inc. ASCAP/ Blue Book Music-BMI

STEREO

Intro.—:10

2:38

P-3927

(S45-91404)

Produced by Jim Shaw

Recorded at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1974 Buck Owens Enterprises

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

STOP THE WORLD
(And Let Me Off)

(C. Belew-W.S. Stevenson)

NOT
FOR SALE

STEREO

P-3850
(S45-91106)



4-Star
Music Co.,
Inc.-BMI

Intro.—:04
2:17

Produced at
Buck Owens
Studios in
Bakersfield,
California

SUSAN RAYE

©1974 Buck Owens Enterprises

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG.

LOVE'S UPS AND DOWNS

(Susan Raye)

NOT FOR SALE



STEREO

P-3850
(S45-90962)

Blue Book Music-BMI

Intro.—:06
2:22

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1974 Buck Owens Enterprises

Capitol®


DEJAME
(Paco Toscano)
45-3799-A
EDIM
45 R.P.M.
ORFEON
LADO A
LUPITA D'ALESSIO
℗ 1979 Orfeon Records
ORFEON RECORDS, INC., LOS ANGELES, CALIF.

NUESTRO NIDO DE AMOR

(Paco Toscano)

45-3799-B

ORFEON

45 R.P.M.

ORFEON

LADO B

LUPITA D'ALESSIO

℗ 1979 Orfeon Records

ORFEON RECORDS, INC., LOS ANGELES, CALIF.


LO SIENTO MI AMOR
(Manuel Alejandro-Ana Magdalena)
45-15220-A
EDIM
45 R.P.M.
ORFEON
LADO A
LUPITA D'ALESSIO
℗ 1980 Orfeon Records
ORFEON RECORDS, INC., LOS ANGELES, CALIF.


MI AMOR SIN TI
(Sue y Javier)
45-15220-B
ORFEON
45 R.P.M.
ORFEON
LADO B
LUPITA D'ALESSIO
℗ 1980 Orfeon Records
ORFEON RECORDS, INC., LOS ANGELES, CALIF.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG. • U.S. PAT. NO. 2,631,859

WHEN YOU GET BACK FROM NASHVILLE

(Buck Owens)

★

NOT FOR SALE

STEREO

P-3782

(S45-79849)

(from the LP "CHEATING GAME" ST-11179)



Blue Book Music-BMI

Intro.—:08

2:33

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗1973 Buck Owens Enterprises

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG. • U.S. PAT. NO. 2,631,859

NOBODY'S FOOL BUT YOURS

(Buck Owens)

NOT FOR SALE

STEREO

P-3782

(S45-90408)

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)



Blue Book Music-BMI

Intro.—:08

2:34

Produced at Buck Owens Studios in Bakersfield, California

SUSAN RAYE

℗ 1973 Buck Owens Enterprises

Capitol®

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PLASTIC TRAINS, PAPER PLANES

(Buck Owens)

★

NOT FOR SALE

STEREO

P-3699
(S45-90404)



Blue Book Music - BMI
Intro.—:10

2:24

Produced in Bakersfield, California, at Buck Owens Studios

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)

SUSAN RAYE

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

℗1973 Buck Owens Enterprises

I WON'T BE NEEDING YOU

(Buck Owens)

MARCA REG. • U.S. PAT. NO. 2,631,859

NOT FOR SALE

STEREO

P-3699
(S45-90412)



Blue Book
Music - BMI
Intro.—:10

2:09

Produced in Bakersfield, California, at Buck Owens Studios

(from the LP "PLASTIC TRAINS, PAPER PLANES" ST-11223)

SUSAN RAYE

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG. • U.S. PAT. NO. 2,631,859

SURPRISE, SURPRISE

(C. Smith-B. Peters)

★

NOT
FOR SALE



Ben Peters
Music-BMI

STEREO

P-3779
(S45-80455)

Intro.—:07
3:27

SONNY JAMES

℗1973 Capitol Records, Inc.

Capitol®

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

MARCA REG. • U.S. PAT. NO. 2,631,859

WHAT AM I LIVING FOR

(F. Jay-A. Harris)

NOT
FOR SALE

Hill and Range
Songs, Inc./
Tideland
Music
Publishing
Corp.-BMI

STEREO

Intro.—:08

P-3779
(S45-80033)

2:14



SONNY JAMES

℗1973 Capitol Records, Inc.

Capitol®

COLUMBIA

® Columbia Marcas Reg.



45 RPM
Radio
Station Copy
3-10001
JZSP 159333
℗ 1974 CBS Inc.
Publisher:
Marson
Music, Inc.
(BMI)

NOT FOR SALE

MONO
3:11
Produced by
George Richey

SONNY JAMES THE SOUTHERN GENTLEMAN

A MI ESPOSA CON AMOR (TO MY WIFE WITH LOVE)

-Sonny James - Carole Smith-

COLUMBIA

® Columbia, Marcas Reg



45 RPM
Radio
Station Copy
3-10001
JZSS 159334
℗ 1974 CBS Inc.
Publisher:
Marson
Music, Inc.
(BMI)

NOT FOR SALE

STEREO
3:11
Produced by
George Richey

SONNY JAMES THE SOUTHERN GENTLEMAN

A MI ESPOSA CON AMOR (TO MY WIFE WITH LOVE)

-Sonny James - Carole Smith-

COLUMBIA

®"Columbia," Marcas Reg.



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10121
ZSP 160033
℗ 1975 CBS Inc.
Publisher:
Beaik
Publishing
(BMI)

MONO
Intro. :12
2:30

Produced by
George Richey

SONNY JAMES
(THE SOUTHERN GENTLEMAN)
LITTLE BAND OF GOLD

-J. Gilreath- Taken From The Columbia Lp:
"A LITTLE BIT SOUTH OF SASKATOON/
LITTLE BAND OF GOLD"
KC 33428

COLUMBIA

® "Columbia," Marcas Reg.



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10121
ZSS 160034
℗ 1975 CBS Inc.
Publisher:
Beaik
Publishing
(BMI)

STEREO
Intro. :12
2:30

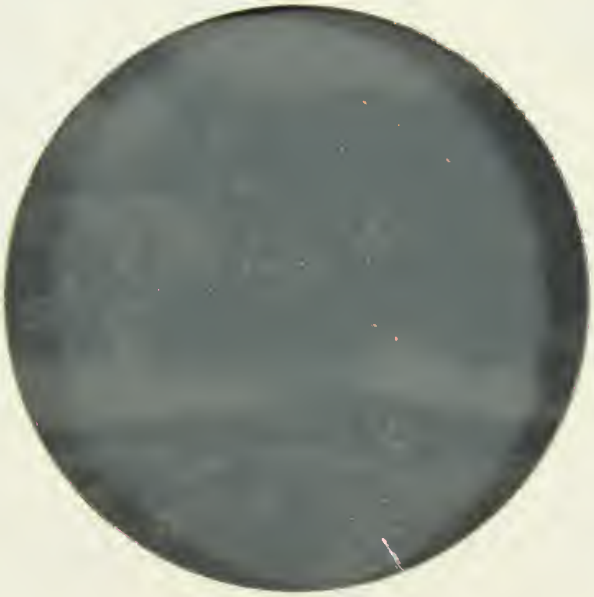
Produced by
George Richey

SONNY JAMES
(THE SOUTHERN GENTLEMAN)
LITTLE BAND OF GOLD

-J. Gilreath- Taken From The Columbia Lp:
"A LITTLE BIT SOUTH OF SASKATOON/
LITTLE BAND OF GOLD"
KC 33428

COLUMBIA

®"Columbia," Marcas Reg.



45 RPM
Radio
Station Copy
4-46003
JZSP 158793
℗ 1972 CBS, Inc.
Publisher:
Hill & Range
Songs, Inc.
(BMI)

NOT FOR SALE

MONO
Intro. :09
2:54

SONNY JAMES

IS IT WRONG (FOR LOVING YOU)

-W. McPherson-
Produced by George Richey

COLUMBIA

®"Columbia," Marcas Reg.



45 RPM
Radio
Station Copy
4-46003
JZSS 158794
℗ 1972 CBS, Inc.
Publisher:
Hill & Range
Songs, Inc.
(BMI)

NOT FOR SALE

STEREO
Intro. :09
2:54

SONNY JAMES

IS IT WRONG (FOR LOVING YOU)

-W. McPherson-
Produced by George Richey

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

℗1974 Capitol Records, Inc.

THINGS AREN'T FUNNY ANYMORE

(Merle Haggard)

NOT FOR SALE

STEREO

P-3830
(S45-80974)

a-side
med. sl.
Mark

Shade Tree
Music, Inc.
BMI

Intro.—:10

2:41

Produced by
Ken Nelson

MERLE HAGGARD

And The Strangers

Capitol®

MARCA REG.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A.

©1974 Capitol Records, Inc.

HONKY TONK NIGHT TIME MAN

(Merle Haggard)

MARCA REG.

NOT FOR SALE



Shade Tree Music, Inc. BMI

STEREO

Intro.—:07

P-3830

(S45-90826)

2:38

Produced by Ken Nelson

MERLE HAGGARD

And The Strangers

Capitol®

COLUMBIA

® Columbia, ℗ Marcas Reg.



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10148
ZSP 160320
℗ 1975 CBS Inc.
Publisher:
Screen Gems-
Columbia
Music, Inc./
Songpainter
Music
(BMI)

MONO
Intro. :11
2:57

MAC DAVIS
BURNIN' THING

-M. Davis-
Arranged and Conducted by Nick DeCaro
Engineer: Bruce Botnick
Produced by Gary Klein

COLUMBIA

® "Columbia," Marcas Reg.



45 RPM
DEMONSTRATION
NOT FOR SALE
3-10148
ZSS 160321
℗ 1975 CBS Inc.
Publisher:
Screen Gems-
Columbia
Music, Inc./
Songpainter
Music
(BMI)

STEREO
Intro. :11
2:57

MAC DAVIS
BURNIN' THING
-M. Davis-
Arranged and Conducted by Nick DeCaro
Engineer: Bruce Botnick
Produced by Gary Klein

WAYNE CARSON

RADIO STATION
COPY
NOT FOR SALE



MONUMENT

MONO
ZS7 8581
JZS7 8581-1
Intro. :07
2:09
Publisher:
Combine
Music Corp.
(BMI)

Produced by:
Tommy Cogbill

YOU'RE GONNA LOVE YOURSELF IN THE MORNING

- D. Fritts -
Arranged by Bill Justis
℗ 1973 Monument
Record Corp.

MONUMENT RECORD CORPORATION • DISTRIBUTED BY CBS RECORDS, 51 W. 52ND ST., N.Y., N.Y.

WAYNE CARSON

RADIO STATION
COPY
NOT FOR SALE



STEREO

ZS7 8581

JZS7 8581-3

Intro. :07

2:09

Publisher:
Combine
Music Corp.
(BMI)

MONUMENT

Produced by:
Tommy Cogbill

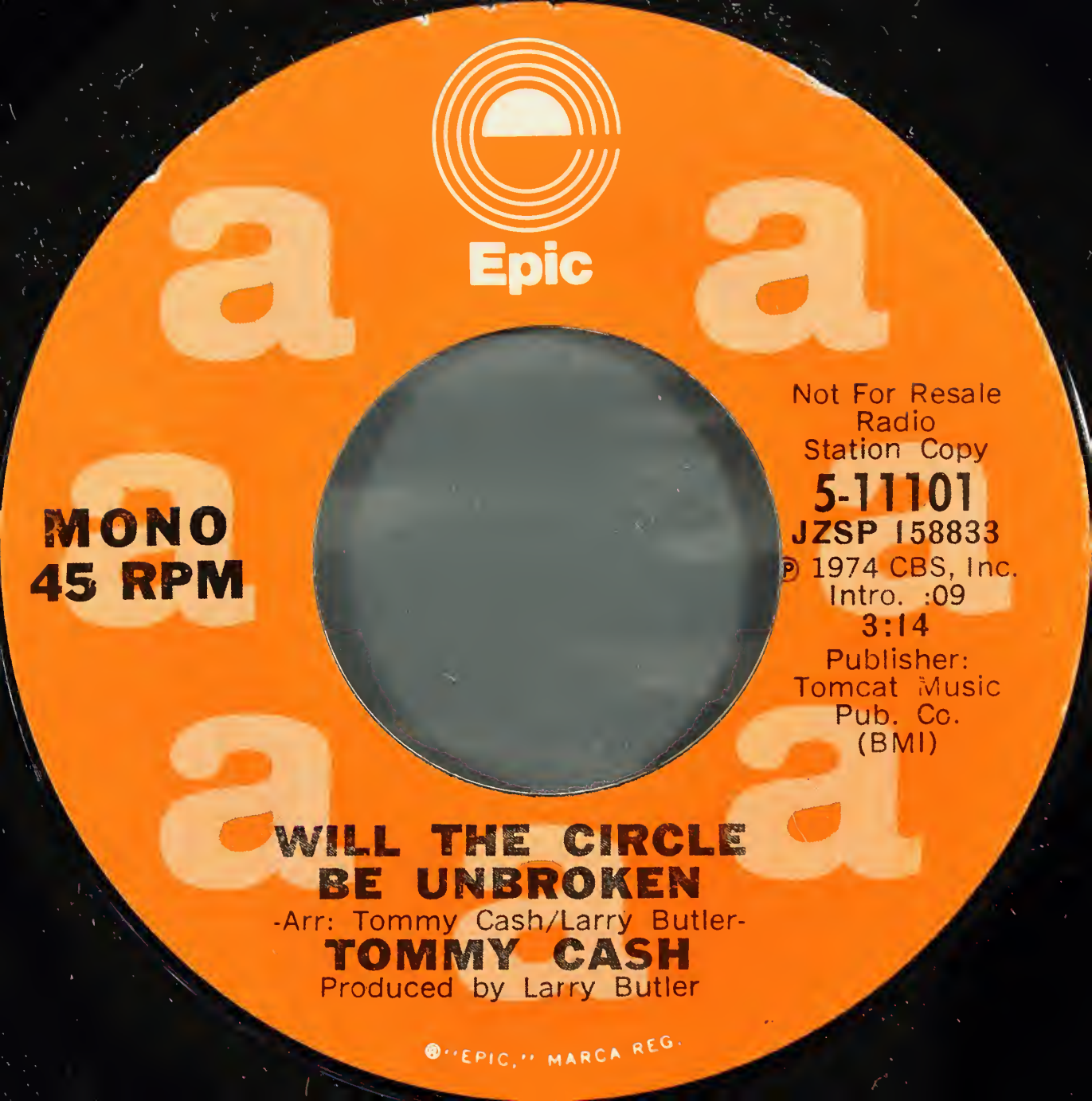
YOU'RE GONNA LOVE YOURSELF IN THE MORNING

- D. Fritts -

Arranged by Bill Justis

℗ 1973 Monument
Record Corp.

MONUMENT RECORD CORPORATION • DISTRIBUTED BY CBS RECORDS, 51 W. 52ND ST. N.Y. N.Y.


Epic
MONO
45 RPM
Not For Resale
Radio
Station Copy
5-11101
JZSP 158833
℗ 1974 CBS, Inc.
Intro. :09
3:14
Publisher:
Tomcat Music
Pub. Co.
(BMI)
WILL THE CIRCLE
BE UNBROKEN
-Arr: Tommy Cash/Larry Butler-
TOMMY CASH
Produced by Larry Butler
®"EPIC," MARCA REG.

Epic

STEREO
45 RPM



Not For Resale
Radio
Station Copy

5-11101
JZSS 158834
℗ 1974 CBS, Inc.
Intro. :09
3:14
Publisher:
Tomcat Music
Pub. Co.
(BMI)

WILL THE CIRCLE BE UNBROKEN

-Arr: Tommy Cash/Larry Butler-

TOMMY CASH

Produced by Larry Butler

®"EPIC," MARCA REG.


UNITED ARTISTS RECORDS
MONO
PROMO
NOT FOR SALE
℗ 1976 United Artists Music And Records Group, Inc. All Rights Reserved
DAVE DUDLEY
Produced by Jimmy Key & Jack Key
UA-XW773-Y
(UA-16964)
3:28
(Intro :06)
SEVENTEEN SEVENTY-SIX (1776)
(D. Dudley/R. Rogers)
Newkeys Music, Inc. BMI
Recorded at Jack Clement Recording Studio, Nashville, Tenn.
UNITED ARTISTS MUSIC AND RECORDS GROUP, INC. • LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. • ALL RIGHTS RESERVED

UNITED ARTISTS RECORDS

STEREO

PROMO

NOT FOR SALE

℗1976 United Artists Music And Records Group, Inc. All Rights Reserved

DAVE DUDLEY

Produced by Jimmy Key & Jack Key

UA-XW773-Y

(UAST-16964)

3:28

(Intro :06)



SEVENTEEN SEVENTY-SIX (1776)

(D. Dudley/R. Rogers)

Newkeys Music, Inc. BMI

Recorded at Jack Clement Recording Studio, Nashville, Tenn.

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FARR®

RECORDS

PROMOTIONAL
NOT FOR SALE



FR-004
MONO
(FR-004-AM)
Time: 2:50
Produced by
Jimmy Bowen
Arranged by
Jimmy Bowen

Unart Music
Corporation
(BMI)

Engineered by
John Guess

"HOME MADE LOVE"
(Richard Mainegra)
TOM BRESH
℗1976 Farr Records

Manufactured and Distributed by Farr Music, Inc., Los Angeles, California, U.S.A.

FARR®

RECORDS

PROMOTIONAL
NOT FOR SALE

Unart Music
Corporation
(BMI)

Engineered by
John Guess



FR-004
STEREO
(FR-004-AS)
Time: 2:50
Produced by
Jimmy Bowen
Arranged by
Jimmy Bowen

"HOME MADE LOVE"
(Richard Mainegra)
TOM BRESH
℗1976 Farr Records

Manufactured and Distributed by Farr Music, Inc., Los Angeles, California, U.S.A.

COLUMBIA

NOT FOR RESALE 45 RPM RADIO STATION COPY

JOHNNY MATHIS



MONO VERSION

4-45559

JZSP 155655

℗ 1972 Jon Mat Records, Inc.

Intro. :27

2:55

Publisher: Hill & Range Songs, Inc. (BMI)

IF WE ONLY HAVE LOVE

- M. Shuman - E. Blau - J. Brel -

Arranged andd Conducted by Al Capps

Produced by Jerry Fuller For

Moonchild Productions For

Jon Mat Records, Inc.

℗ "COLUMBIA" MARCAS REG PRINTED IN U.S.A.


COLUMBIA
NOT FOR RESALE
45 RPM
RADIO STATION COPY
JOHNNY MATHIS
STEREO VERSION
4-45559
JZSS 155656
℗ 1972 Jon Mat Records, Inc.
Intro. :27
2:55
Publisher: Hill & Range Songs, Inc. (BMI)
IF WE ONLY HAVE LOVE
- M. Shuman - E. Blau - J. Brel -
Arranged andd Conducted by Al Capps
Produced by Jerry Fuller For
Moonchild Productions For
Jon Mat Records, Inc.
STEREO
® COLUMBIA MARCAS REG PRINTED IN U.S.A.


MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.
mercury
Promotion Copy
Not For Sale
Window Music
Publishing
Company Inc.
(BMI)
From MERCURY'S
Album 1-40
COUNTRY
SRM-1-710
73618
2-50257
Time: 2:30
PRODUCED BY
STAN KESLER
ARRANGED BY
CAM MULLINS
HE CAN'T FILL MY SHOES
(L. Kingston - F. Dycus)
JERRY LEE LEWIS
©1974 Phonogram Inc.


MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.
mercury
Promotion Copy
Not For Sale
Jerry Lee
Lewis Music
(BMI)
From MERCURY'S
Album 1-40
COUNTRY
SRM-1-710
73618
2-50241
Time: 3:15
PRODUCED BY
STAN KESLER
ARRANGED BY
CAM MULLINS
TOMORROW'S TAKING BABY AWAY
(B. E. Taylor)
JERRY LEE LEWIS
℗1974 Phonogram Inc.

MANUFACTURED BY PHONOGRAM, INC., A POLYGRAM COMPANY. DISTRIBUTED BY PHONODISC, INC.

mercury

Promotion Copy
Not For Sale

®

Tree Publ.
Co. Inc.
(BMI)



STEREO
DJ-544
(55021)
2-53224
Time: 2:28

Produced by
Jerry Kennedy
String &
Flute
Arrangement by
D. Bergen
White

★COME ON IN★

From Mercury's Album SRM-1-5004 "Country Memories"
(Bobby Braddock)

JERRY LEE LEWIS

℗1977 Phonogram Inc.

MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.

mercury

Promotion Copy
Not For Sale

STEREO

73822
2-52408
Time: 3:16

Jack & Bill
Music Company
(A Division of
T.B. Harms
Music Company)
(ASCAP)

PRODUCED BY
JERRY
KENNEDY

String
Arrangements by
Cam Mullins

LET'S PUT IT BACK TOGETHER AGAIN

(J. Foster - B. Rice)

JERRY LEE LEWIS

©1976 Phonogram Inc.


MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.
mercury
Promotion Copy
Not For Sale
STEREO
73822
2-52406
Time: 2:50
Intro :07
PRODUCED BY
JERRY
KENNEDY
Jack & Bill
Music Company
(A Division of
T.B. Harms
Music Company
(ASCAP)
String and Horn
Arrangements by
Cam Mullins
JERRY LEE'S ROCK & ROLL REVIVAL SHOW
(J. Foster - B. Rice)
JERRY LEE LEWIS
©1976 Phonogram Inc.


MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.
mercury
Promotional Copy
Not For Sale
STEREO
73661
2-51480
Time: 2:28
Hallnote Music
(BMI)
©1975
Phonogram Inc.
PRODUCED BY
JERRY
KENNEDY
I CAN STILL HEAR
THE MUSIC IN THE RESTROOM
(T. T. Hall)
JERRY LEE LEWIS


MANUFACTURED AND DISTRIBUTED BY PHONOGRAM, INC.
mercury
Promotional Copy
Not For Sale
STEREO
73661
2-51484
Time: 2:51
Hill and Range
Songs Inc.
(BMI)
©1975
Phonogram Inc.
PRODUCED BY
JERRY
KENNEDY
(REMEMBER ME)
I'M THE ONE WHO LOVES YOU
(S. Hamblen)
JERRY LEE LEWIS

"MOTHER'S DAY"
(Elaine B. Grannum)

PLUG SIDE

(Intro., 0:10)



STA-0211
SS-01454-PL
Kelly Dee
Music Publ.,
Inc., BMI
Time: 2:07
April, 1974

MIKE DOUGLAS
Arrangers: Frank Hunter-Rhythm;
Richard Rome-Horns, Strings
Produced By: Mike Douglas Ent., Inc.
& Philly Production Inc.
℗ 1974 Stax Records, Inc.

Stax Records Inc., 98 North Avalon, Memphis, USA

"BIRTHDAY SONG"
(Don McLean)





(No Intro)

STA-0211
SS-01455-PL
Yahweh Tunes
Inc., BMI
Time: 2:15
April, 1974

MIKE DOUGLAS
Arrangers: Frank Hunter-Rhythm;
Richard Rome-Horns, Strings
Produced By: Mike Douglas Ent., Inc.
& Philly Production Inc.
℗ 1974 Stax Records, Inc.

Stax Records Inc., 98 North Avalon, Memphis, USA

THE KIDS NEXT DOOR

Inky Dinky Spider

4 CORNERS OF THE WORLD

FC 4-129

Ashland Mus. Corp. BMI

RADIO STATION COPY

2:22

THE SPIDER SONG

(Inky Dinky Spider)

(Murray Wecht)

Prod. by Murray Wecht & Pierre Maheu

K-9165

4 CORNERS OF THE WORLD RECORDS, A DIVISION OF KAPP RECORDS INC

THE KIDS NEXT DOOR

4 CORNERS OF THE WORLD



FC 4-129

Ashland Mus. Corp. BMI

RADIO STATION COPY

2:40

GOODBYE, DON'T CRY

(Fare Thee Well)

(Wecht-Calvert)

Prod. by Murray Wecht

K-9166

4 CORNERS OF THE WORLD RECORDS, A DIVISION OF KAPP RECORDS, INC.

WHAT NOW MY LOVE

(Becaud-Sigman)

PROMOTION NOT FOR SALE



M. Witmark
& Sons
ASCAP

2:21

5264
(E12426)

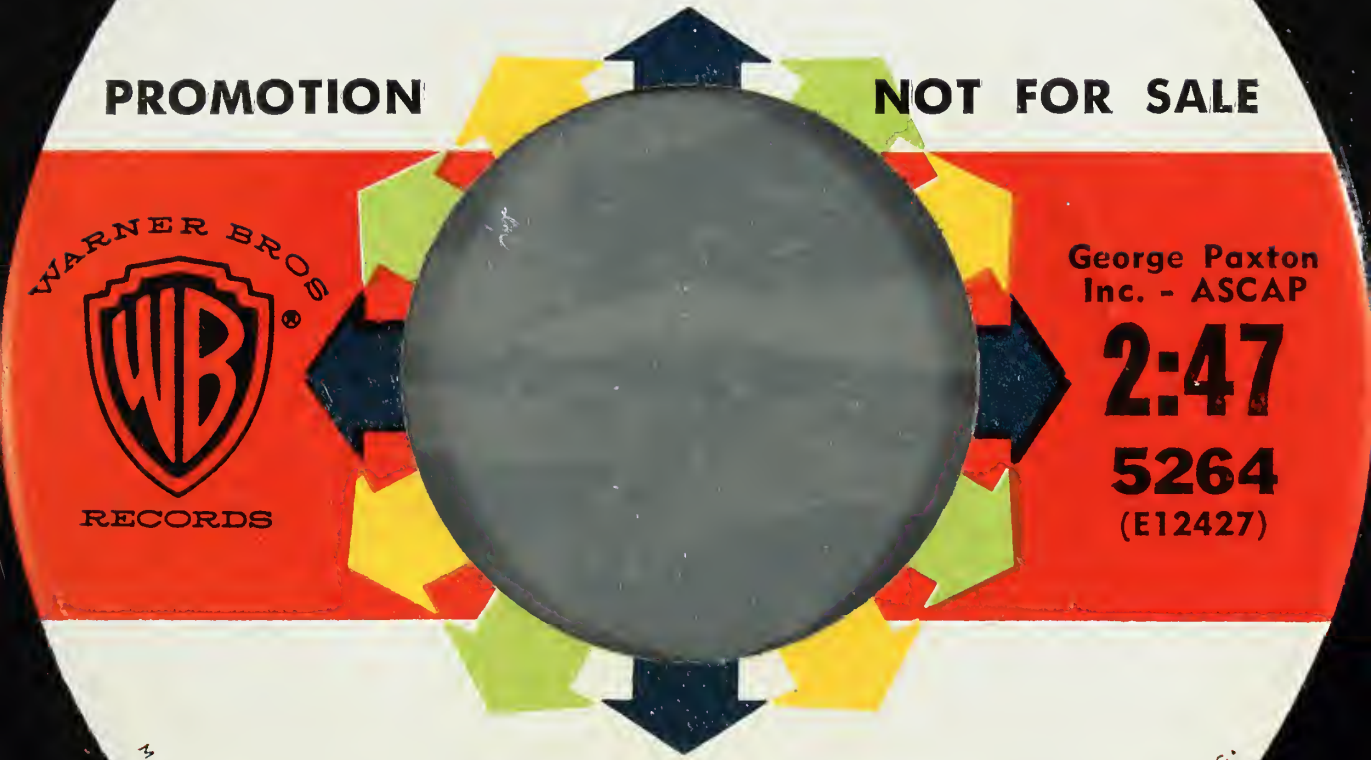
GEORGE GREELEY

MADE IN U.S.A. • WARNER BROS. RECORDS, INC. • A SUBSIDIARY & LICENSEE OF WARNER BROS. PICTURES, INC.

11TH HOUR MELODY

(Palmer-Sigman)

PROMOTION NOT FOR SALE



WARNER BROS. RECORDS

George Paxton Inc. - ASCAP

2:47

5264

(E12427)

GEORGE GREELEY

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COLUMBIA

® 'Col[illegible]Marcas Reg.



MONO
Intro. :05
2:15

45 RPM
Radio
Station Copy
4-46040
JZSP 159256
℗ 1974 CBS, Inc.
Publisher:
Roadmaster
Music Corp.
(BMI)

NOT FOR SALE

FREDDY WELLER
SEXY LADY

-F. Weller-

Produced by Billy Sherrill

COLUMBIA

® "Columbia" Marcas Reg.

STEREO
Intro. :05
2:15



45 RPM
Radio
Station Copy
4-46040
JZSS 159257
℗ 1974 CBS, Inc.
Publisher:
Roadmaster
Music Corp.
(BMI)
NOT FOR SALE

FREDDY WELLER
SEXY LADY

-F. Weller-
Produced by Billy Sherrill


Flying Dutchman
Promotional Copy
Not for Sale
Bob Thiele Music, Ltd. ASCAP
Time: 2:26
FROM LP FD 10152 "THOSE WERE THE DAYS"
FD 26018
64287
ARR. & COND. BY GLENN OSSER
PROD. BY BOB THIELE
THE RANGERS WALTZ
(Arr. by: Glenn Osser & George Douglas)
BOB THIELE
and His New Happy Times Orchestra
A PRODUCT OF FLYING DUTCHMAN PRODUCTIONS, LTD. • 1841 BROADWAY • NEW YORK 10023 • MADE IN USA



Promotional Copy

Not for Sale

New Tandem
Music
ASCAP
Time: 2:22

FROM LP
FD 10152
"THOSE WERE
THE DAYS"

FD 26018

64289

ARR. & COND. BY
GLENN OSSER

PROD. BY
BOB THIELE

THOSE WERE THE DAYS

(Charles Strouse-Lee Adams)

BOB THIELE and His New Happy
Times Orchestra
vocal by The Rhythm Girls

A PRODUCT OF FLYING DUTCHMAN PRODUCTIONS, LTD. • 1841 BROADWAY • NEW YORK 10023 • MADE IN USA

®

reprise

PROMOTION NOT FOR SALE



LOU MONTE
Produced & Arranged by
Joe Sherman

0284
(GX 5012)

HELLO, DOLLY!

(Italian Style)

(Jerry Herman)

E.H. Morris & Co. Inc.
ASCAP - 2:18

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

®

reprise

PROMOTION

NOT FOR SALE



LOU MONTE

Produced & Arranged by
Joe Sherman

0284
(GX 5013)

JUNGLE LOUIE

(The Italian Tarzan)

(Allen-Merrell-Scaglione)

Romance Music, Inc.
BMI - 2:30

MADE IN U.S.A. • WARNER BROS. RECORDS, INC.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Leo Feist, Inc.
& Warock Music
ASCAP
1:28

K13565
(100,647)

FIVE FOOT TWO, EYES OF BLUE

(Has Anybody Seen My Girl?)
(Henderson-Lewis-Young)

BILLY MURE'S HAPPY GUITARS

Arr. And Cond. By Billy Mure

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

M-G-M

SPECIAL DISC JOCKEY RECORD



NOT FOR SALE

45 R.P.M.

Bourne Co. &
Donaldson Publ.
ASCAP
1:50

K13565
(100,652)

YES SIR, THAT'S MY BABY

(Donaldson-Kahn)

BILLY MURE'S HAPPY GUITARS

Arr. And Cond. By Billy Mure

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.


20TH CENTURY
RECORDS
PROMOTIONAL COPY NOT FOR SALE
Colgems Music Corp. (ASCAP)
Intro Time: 0:06
Total Time: 2:52
From the 20th Century Album HOLLYWOOD TOWN T-437
STEREO
TC-2093
(M-2093-AS)
Produced by Roger Gordon
Strings Arranged by Nick DeCaro
HOLLYWOOD TOWN
(Harriet Schock)
HARRIET SCHOCK
©1974 20th Century Records
20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

GNP CRESCENDO

FLY ME

(R. Lockhart - R. Druz)



2:35
Intro: :05
Knollwood Music Corp. & Juniper Music, Inc. - ASCAP

Promotional

STEREO
(Playable Mono)
GNP 450
(N-3972)

Not For Sale

KAREN

Produced by:
Ron Lockhart for
Juniper Music, Inc.

GENE NORMAN Presents — HOLLYWOOD, CALIFORNIA, U.S.A.


UNITED ARTISTS®
UA 545
Time: 2:14
ZTSP 81897
Shapiro-Bernstein
ASCAP
NOT FOR SALE
AL CAIOLA
GUITAR BOOGIE
(A. Smith)
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.


UNITED ARTISTS
UA 545
Time: 1:50
ZTSP 81896
Peer Int. Corp.
BMI
NOT FOR SALE
AL CAIOLA
KALINKA
(Salvet-Popp-Datia)
UNITED ARTISTS RECORDS, INC. NEW YORK 19, N.Y. • MADE IN U.S.A.



Promotional
Copy
Not For Sale

AR-6057-AM

Warner Bros.
Music
A.S.C.A.P.
2:39

45 RPM
MONO

Produced by
Lou Toby -
Pete Kraljevich

CHEATIN' ON ME

(L. Pollack - J. Yellen)

GUY PASTOR and the PASTORS

℗ 1973 Alithia Records, Ltd.

MFG. BY ALITHIA RECORDS LTD., N. BERGEN, N.J.

HE'LL BE LOVIN' HER

(Connie Cato)

STEREO

4035

(S45-81283)



Central Songs
BMI

Intro.-:10

2:37

Produced by
Audie
Ashworth

CONNIE CATO

℗1975 Capitol Records, Inc.

Capitol®

20TH CENTURY RECORDS

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
TC-2180
(M-2180-AS)

Produced by
Bob Buelow
for Hit Brigade
Music Corp.

Hit Brigade
Music Corp.
(BMI)
Intro Time: 0:10
Total Time: 2:40

DOWNTOWN LADY

(Bob Buelow)

BOB BUELOW

℗1975 20th Century
Records

20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

20TH CENTURY RECORDS

PROMOTIONAL
COPY NOT
FOR SALE



MONO
TC-2180
(M-2180-AM)

Hit Brigade
Music Corp.
(BMI)
Intro Time: 0:10
Total Time: 2:40

Produced by
Bob Buelow
for Hit Brigade
Music Corp.

DOWNTOWN LADY

(Bob Buelow)

BOB BUELOW

℗1975 20th Century
Records

20TH CENTURY FOX RECORD CORP., 8255 SUNSET BLVD., LOS ANGELES, CALIF.

Mercury®
RECORDS

PROMOTIONAL COPY

NOT FOR SALE

DJ-97
(72809)
1-42471
Al Gallico
Music
Corporation
(BMI) 2:34



From
MERCURY'S
Album,
AND WE
GOT LOVE
SR-61160

MONO VERSION

ZABADAK

(H. Blaikley)

HORST JANKOWSKI

Mercury®
RECORDS

PROMOTIONAL COPY

NOT FOR SALE

DJ-97
(72809)
2-42471
Al Gallico
Music
Corporation
(BMI) 2:34



From
MERCURY'S
Album,
AND WE
GOT LOVE
SR-61160

STEREO VERSION

ZABADAK

(H. Blaikley)

HORST JANKOWSKI

PROMOTION COPY — NOT FOR SALE

CONEY ISLAND

(Julius Wechter)

(From the A&M Album "Coney Island" SP-4521)

UP Inst.

STEREO

Almo Music Corp.
(ASCAP)
(11770-S)



1688-S

Time: 2:13

HERB ALPERT & THE T.J.B.

Produced and Arranged by HERB ALPERT

℗ 1975 A&M Records, Inc.

A&M RECORDS

PROMOTION COPY — NOT FOR SALE

RATATOUILLE
(Rata Too ee)

(Coisa No. 1)

(Moacyr Santos - Clovis Mello)

(From the A&M Album "Coney Island" SP-4521)

Med. Inst.

STEREO

Almo Music Corp.
(ASCAP)
(11771-S)

1688-S

Time: 3:07

HERB ALPERT & THE T.J.B.

Produced and Arranged by HERB ALPERT

℗ 1975 A&M Records, Inc.

A&M RECORDS

45 RPM

ATCO

RECORDS



45-6894

Pub., Leeds Music Corp.; ASCAP

Time: 2:51

℗1972 Atlantic

VOCAL

72-C-24426 SP

Arranged by Thom Bell

Engineer: Bill Radice

MONO

A SUNDAY KIND OF LOVE

(B. Belle-L. Prima-A. Leonard-S. Rhodes)

LENNY WELCH

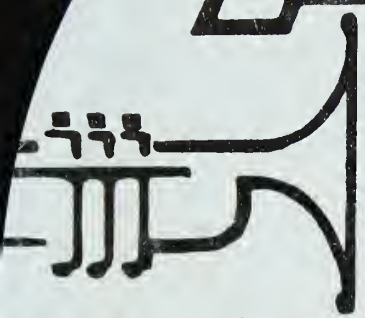
Produced by Hank Medress and Dave Appell & The Tokens

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

45 RPM

ATCO

RECORDS



45-6894

Pub., Leeds Music Corp.; ASCAP

Time: 2:51

℗1972 Atlantic

VOCAL

ST-72-C-24426 SP

Arranged by Thom Bell

Engineer: Bill Radice

STEREO

A SUNDAY KIND OF LOVE

(B. Belle-L. Prima-A. Leonard-S. Rhodes)

LENNY WELCH

Produced by Hank Medress and Dave Appell & The Tokens

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

45 RPM

ATCO

RECORDS



VOCAL
73-C-25795 SP
Strings & Horns
Arranged by
Thom Bell
MONO

45-6915
Pub., Noma Music, Inc., Trio Music Co., Inc. Quintet Music, Inc., Freddy Bienstock Music Co., BMI
Time: 3:06

GOODNIGHT MY LOVE

(George Motola, John S. Marascalco)

LENNY WELCH

Produced by Hank Medress & Dave Appell

℗ Atlantic 1973

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

45 RPM

ATCO

RECORDS



VOCAL
ST-73-C-25795 SP
Strings & Horns
Arranged by
Thom Bell

STEREO

45-6915

Pub., Noma Music, Inc., Trio Music Co., Inc. Quintet Music, Inc., Freddy Bienstock Music Co., BMI
Time: 3:06

GOODNIGHT MY LOVE

(George Motola, John S. Marascalco)

LENNY WELCH

Produced by Hank Medress & Dave Appell

℗ Atlantic 1973

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, N.Y., N.Y.

MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE

Evil Eye
Music, Inc.
BMI
Produced By:
Tompall Glaser
& Shel Silverstein
For Tompall
Productions



M 14800
(74 N 6523)
Time 3:15
STEREO
℗ 1974 MGM
RECORDS, INC.
From MGM
Album—M3G4977
"TOMPALL"

MENDOCINO
(Shel Silverstein)

TOMPALL

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

MGM RECORDS

Special Disc
Jockey Record
NOT FOR SALE

Evil Eye
Music, Inc.
BMI
Produced By:
Tompall Glaser
& Shel Silverstein
For Tompall
Productions



M 14800
(74 N 6533)
Time 2:21
STEREO
℗ 1974 MGM
RECORDS, INC.
From MGM
Album—M3G4977
"TOMPALL"

PUT ANOTHER LOG ON THE FIRE
(Male Chauvinist National Anthem)

(Shel Silverstein)

TOMPALL

MANUFACTURED BY MGM RECORDS, INC., 7165 SUNSET BOULEVARD, HOLLYWOOD, CALIF. 90046

45 RPM

ATCO

RECORDS



VOCAL
ST-74C-28341-PL
STEREO

45-6958
Pub., VanLee Music Corp., ASCAP, Emily Music Corp., ASCAP
Time: 2:55

GOODBYE MARIA
(P. J. Vance & L. Pockriss)

CLINT HOLMES
A Vance/Pockriss Production
Arranged & Conducted by Al Capps
℗ 1974 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.

45 RPM

ATCO

RECORDS



VOCAL
ST-74C-28342-PL
STEREO

45-6958
Pub., VanLee Music Corp., ASCAP, Emily Music Corp., ASCAP
Time: 3:11

HANG IN THERE JOSIE

(P. J. Vance & L. Pockriss)

CLINT HOLMES

A Vance/Pockriss Production
Arranged & Conducted by Al Capps
℗ 1974 Atlantic

MFG. BY ATLANTIC RECORDING CORP., 1841 BROADWAY, NEW YORK, N.Y.


DIAMOND
RECORDS INC
ALPHA
D-128
Panther Mus. Corp.
(ASCAP) 2:32
AN
IVER
PROD.
(D-128A)
PLUG SIDE
NOT FOR SALE
BLOW UP THE FERRY
(Lee Morris)
THE ANDERSON TRIO
DIAMOND RECORDS INC 1650 BROADWAY NYC, NY


DIAMOND
RECORDS INC
D-128
Southern Music
Pub. Co., Inc.
(ASCAP) 1:42
PROMOTION COPY
AN
IVER
PROD.
(D-128B)
NOT FOR SALE
IT WAS GREAT WHILE IT LASTED
(Sunny Skylar)
THE ANDERSON TRIO
DIAMOND RECORDS INC 1650 BROADWAY NYC, NY

Capitol

REG. U. S. PAT. OFF.

PROMOTIONAL RECORD



Maraville Music Corp.
ASCAP-2:29
F4134

Produced By:
DAVE CAVANAUGH

Instrumental
(45-E30862)

TO LOVE AND BE LOVED

(Sammy Cahn-James Van Heusen)
Feat. in the Capitol Album of the Orig.
Film Score from the Sol. C. Siegel Prod.
"Some Came Running"

ELMER BERNSTEIN

And His Orchestra

MANUFACTURED FOR ESSEX PRODUCTIONS, INC. • • U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

Capitol
REG. U. S. PAT. OFF.

PROMOTIONAL RECORD



Sands Music Corp.
ASCAP-1:29
F4134

Produced By:
DAVE CAVANAUGH

Instrumental
(45-E30863)

LIVE IT UP

(Elmer Bernstein)
Feat. in the Capitol Album of the Orig.
Film Score from the Sol. C. Siegel Prod.
"Some Came Running"

ELMER BERNSTEIN

And His Orchestra

MANUFACTURED FOR ESSEX PRODUCTIONS, INC. • U. S. A. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE



40192
PHW1-31003

Progressive
Music
Publishing
Co., Inc.
(BMI) 2:34

Vocal

** **

HALLELUJAH, I LOVE HER SO

(Ray Charles)

THE DOUBLE SIX

Orchestra Conducted by Jerome Richardson - Arranged by Billy Byers

PHILIPS RECORDS - VENDOR: MERCURY RECORD CORPORATION

PHILIPS

FOR BROADCAST ONLY
NOT FOR SALE

40192
PHW1-31277



Progressive
Music
Publishing
Co., Inc.
(BMI) 2:34

Vocal

ONE MINT JULEP

(Rudolph Toombs)

THE DOUBLE SIX

Orchestra Conducted by Jerome Richardson - Arranged by Billy Byers

PHILIPS RECORDS - VENDOR: MERCURY RECORD CORPORATION

MELODYLAND™



MONO
M 6003F A

PRODUCED BY
JERRY STYNER
& HARLEY
HATCHER FOR
MIKE CURB
PRODUCTIONS

Brother Karl's
Music/Mandina
Music, Inc.
(BMI)
63050-M
Time: 3:09

PROMOTIONAL
NOT FOR SALE

Arranged by
Jerry Styner

"IS THIS ALL THERE IS TO A HONKY TONK?"

(B. Duncan, D. Lee)

JERRY NAYLOR

©1974 Motown Record Corporation

Trademark Motown Record Corporation

MELODYLAND™

STEREO
M 6003F A

PRODUCED BY
JERRY STYNER
& HARLEY
HATCHER FOR
MIKE CURB
PRODUCTIONS

Brother Karl's
Music/Mandina
Music, Inc.
(BMI)
63050-S
Time: 3:09

PROMOTIONAL
NOT FOR SALE

Arranged by
Jerry Styner

"IS THIS ALL THERE IS TO A HONKY TONK?"

(B. Duncan, D. Lee)

JERRY NAYLOR

℗1974 Motown Record Corporation

Trademark Motown Record Corporation



Silver Blue Music, Ltd.
(ASCAP)
Time: 3:55

SP 186
(78 NP 3790)
Intl.# 2066 985
℗ 1978
POLYDOR
INCORPORATED

ALONE AT THE END OF THE RAINBOW

(Alan Bernstein/Ritchie Adams)

MIKE DOUGLAS

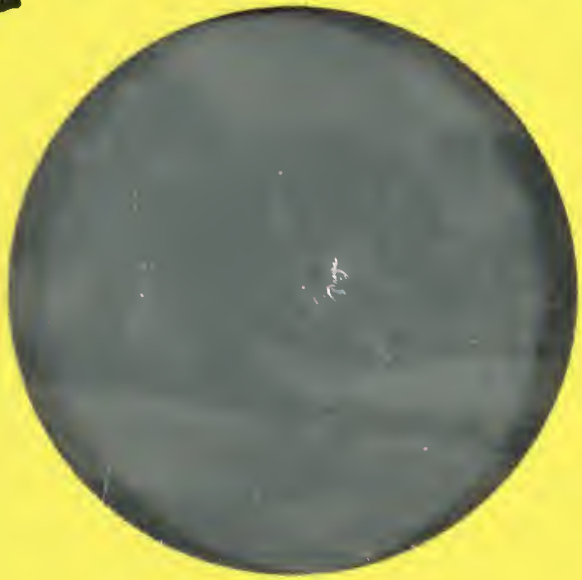
Produced by Joel Diamond for Silver Blue
Productions, Ltd.
Arranged by Ron Frangipane

Verve®

SPECIAL DISC JOCKEY RECORD

STAN GETZ

Arr. By
Claus Ogerman
Prod. By
Esmond Edwards



A TRIBUTE TO STAN

(Powell)

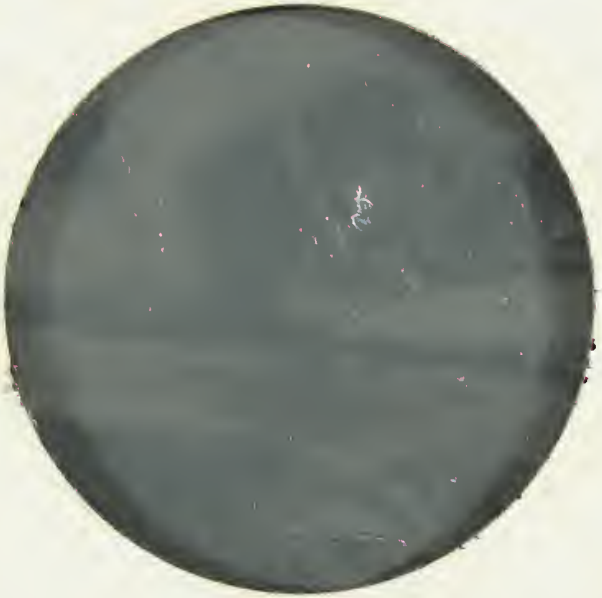
VK-10571
(103,875)

On Stage Publ.
(BMI)
2:53

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER INC.—MADE IN U.S.A.

COLUMBIA

RADIO STATION COPY



45 RPM

Publisher:
Bigareff Music.
Inc. BMI
Time: 2:15

4-42586
JRZSP 70207

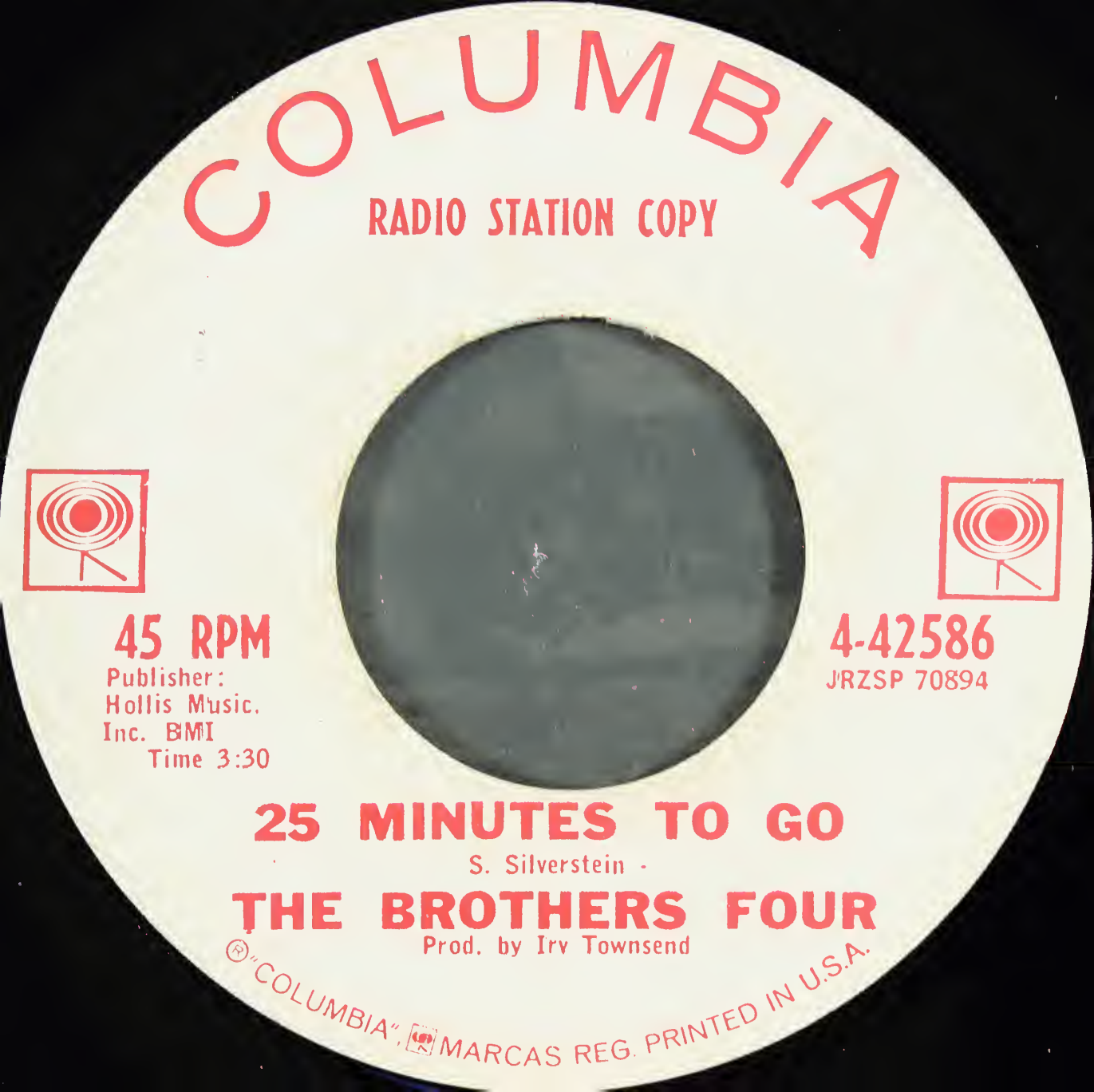
THE TAVERN SONG

- new words and music: Homer Sunitch -
From the Columbia LP "The Brothers Four Song Book" CL 1697

THE BROTHERS FOUR

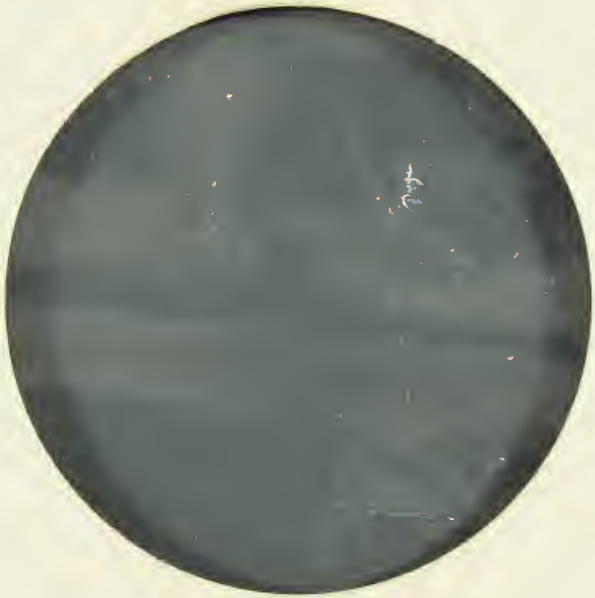
Prod. by Irv Townsend

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.


COLUMBIA
RADIO STATION COPY
45 RPM
Publisher:
Hollis Music,
Inc. BMI
Time 3:30
4-42586
JRZSP 70894
25 MINUTES TO GO
S. Silverstein
THE BROTHERS FOUR
Prod. by Irv Townsend
℗ "COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

COLUMBIA

® "Columbia," Marca's Reg



45 RPM

DEMONSTRATION

NOT FOR SALE

3-10647

ZSP 163808

℗ 1977 CBS Inc.

Publisher:
Sanga Music,
Inc. (BMI)

MONO

Intro. :09

2:59

SHYLO

GOTTA TRAVEL ON

-L. Ehrlich - D. Lazar - R. Gilbert - P. Clayton -
L. Hays - P. Seeger - F. Hellerman-

Produced by Larry Rogers

COLUMBIA

®"Columbia," Marcas Reg.



45 RPM

DEMONSTRATION

NOT FOR SALE

3-10647

ZSS 163809

℗ 1977 CBS Inc.

Publisher:
Sanga Music,
Inc. (BMI)

STEREO

Intro. :09

2:59

SHYLO

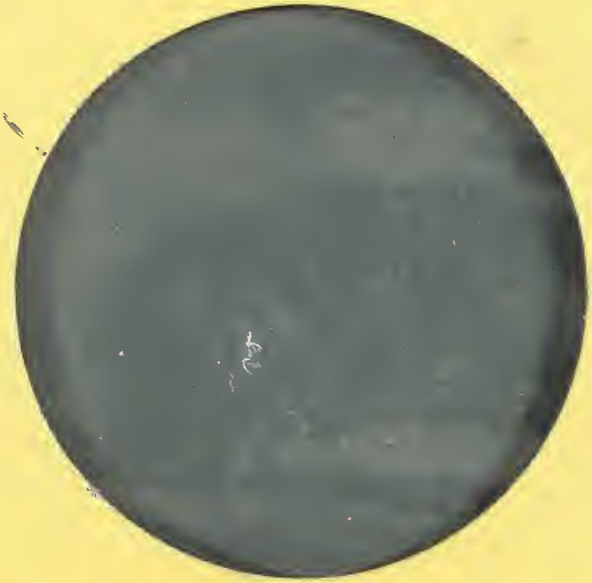
GOTTA TRAVEL ON

-L. Ehrlich - D. Lazar - R. Gilbert - P. Clayton -
L. Hays - P. Seeger - F. Hellerman-
Produced by Larry Rogers

Danny Davis
and the
Nashville Brass

VOCAL ACCOMPANIMENT BY THE NASHVILLE SOUNDS

RCA



STEREO
JB-10375
PB-10375

PB-10375-A

NOT FOR SALE

Big Bopper
Music Co. BMI

2:22

INTRO: .14
END: FADE

RUNNING BEAR

(J. P. Richardson)

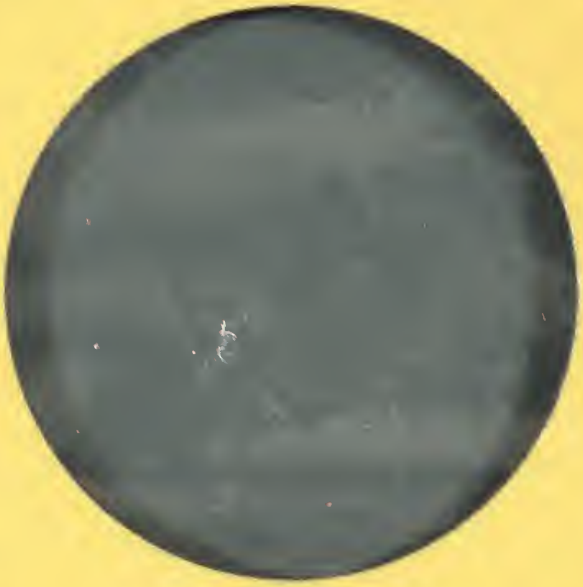
Arranged by Bill McElhiney
Produced by Bob Ferguson

TMK(S) ®Registered · Marca(s) Registrada(s)
RCA Corp. – Made in U.S.A. ℗ 1975 RCA Records

Danny Davis
and the
Nashville Brass

VOCAL ACCOMPANIMENT BY THE NASHVILLE SOUNDS

RCA



STEREO
JB-10375
PB-10375

PB-10375-B

NOT FOR SALE

Daydan Music Corp. ASCAP

2:06

INTRO: 07
END: COLD

NASHVILLE BRASS HOEDOWN

(Barbara Bernier & Bill McElhiney)

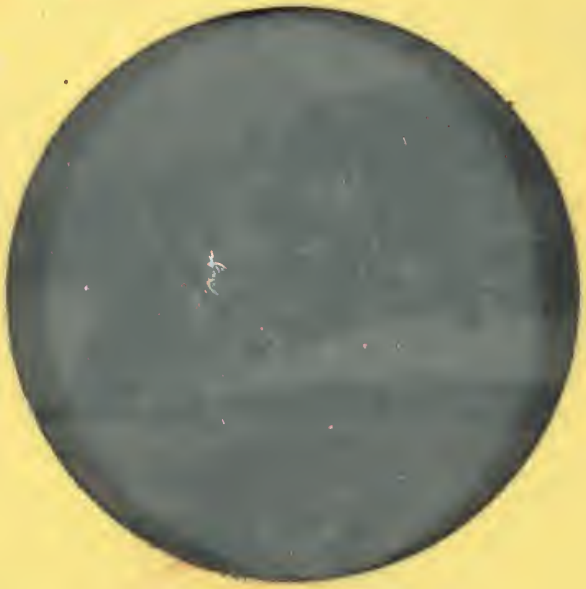
Arranged by Bill McElhiney
Produced by Bob Ferguson

TMK(S) ®Registered · Marca(s) Registrada(s)
RCA Corp. – Made in U.S.A. ℗ 1975 RCA Records

DANNY DAVIS AND THE NASHVILLE BRASS
Arranged by Bill McElhiney

Producer: Bob Ferguson

RCA



MONO
DJH0-0019
(APB0-0019)
APA0-0019C
NOT FOR SALE

Leeds Music Corp., ASCAP
2:08
Intro :00
End: Fade

SUPERSTAR
(from the Rock Opera "Jesus Christ, Superstar")
(Al Webber - T. Rice)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

DANNY DAVIS AND THE NASHVILLE BRASS
Arranged by Bill McElhiney

Producer: Bob Ferguson

RCA



STEREO
DJH0-0019
(APB0-0019)
APB0-0019A

NOT FOR SALE

Leeds Music Corp., ASCAP
2:08
Intro :00
End: Fade

SUPERSTAR
(from the Rock Opera "Jesus Christ, Superstar")
(Al Webber-T. Rice)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

RCA

DANNY DAVIS AND THE NASHVILLE BRASS

Arranged by Bill McElhiney

Produced by Bob Ferguson



MONO
JA-10255
(PB-10255)
PA-10255-C

NOT FOR SALE

Unart Music Corp., BMI

2:06

Intro : 16
End: Cold

BRANNIGAN

(from the United Artists motion picture "Brannigan")
(Dominic Frontiere)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗ 1975 RCA RECORDS

RCA

DANNY DAVIS AND THE NASHVILLE BRASS

Arranged by Bill McElhiney

Produced by Bob Ferguson



MONO
JA-10255
(PB-10255)
PA-10255-D

NOT FOR SALE

Famous Music Pub., ASCAP

1:55

Intro :Cold
End: Cold

PEPPY TIME TUNE

(from the Paramount motion picture "Once Is Not Enough")
(Henry Mancini)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. ℗1975 RCA RECORDS

COTILLION

45 R.P.M.

MONO
PRODUCED BY
JACK WHITE
Arranged by
Greg Mathieson
MIXED BY
JUERGEN KOPPERS
Engineered by
Juergen Koppers
CO-40720-SP
Time: 3:55
VOCAL



46030
Pub., Slapshot
Music/Edition
Sunrise Publishing,
Inc., c/o Interworld
Music/Mighty
Mathieson Music/
Vinyl Music/
All Adm. by
Slapshot Music, BMI
℗ 1981
Cotillion Records
PROMOTION COPY
NOT FOR SALE

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY

JUST CAN'T WIN 'EM ALL

(Greg Mathieson, Trevor Veitch,
Bill Bowersock & Matt Vernon)

STEVIE WOODS

From Cotillion LP 5229 -
"TAKE ME TO YOUR HEAVEN"

COTILLION

45 R.P.M.

STEREO
PRODUCED BY
JACK WHITE
Arranged by
Greg Mathieson
MIXED BY
JUERGEN KOPPERS
Engineered by
Juergen Koppers
ST-CO-40720-SP
Time: 3:55
VOCAL



46030
Pub., Slapshot
Music/Edition
Sunrise Publishing,
Inc., c/o Interworld
Music/Mighty
Mathieson Music/
Vinyl Music/
All Adm. by
Slapshot Music, BMI
℗ 1981
Cotillion Records
PROMOTION COPY
NOT FOR SALE

JUST CAN'T WIN 'EM ALL

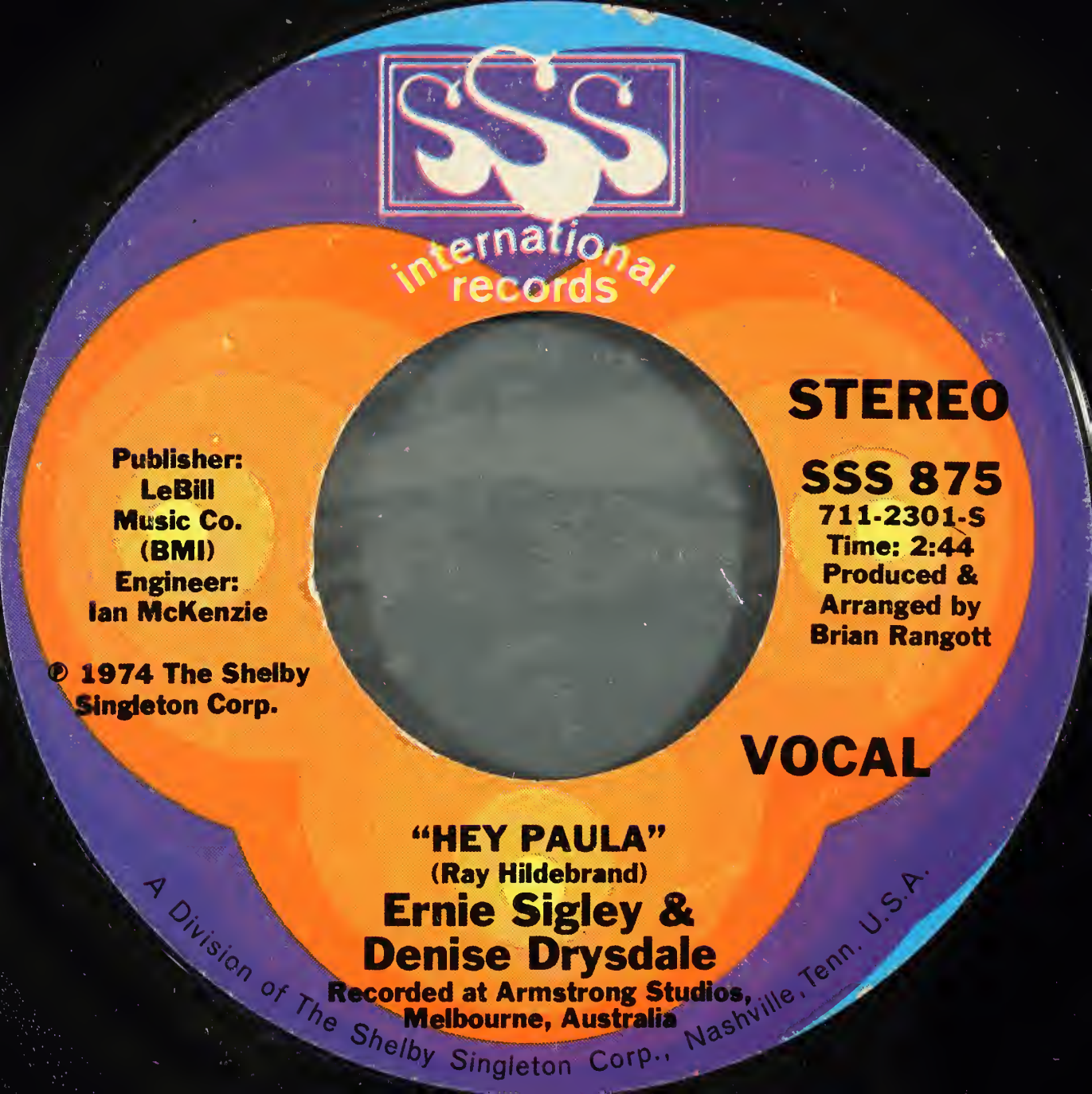
(Greg Mathieson, Trevor Veitch,
Bill Bowersock & Matt Vernon)

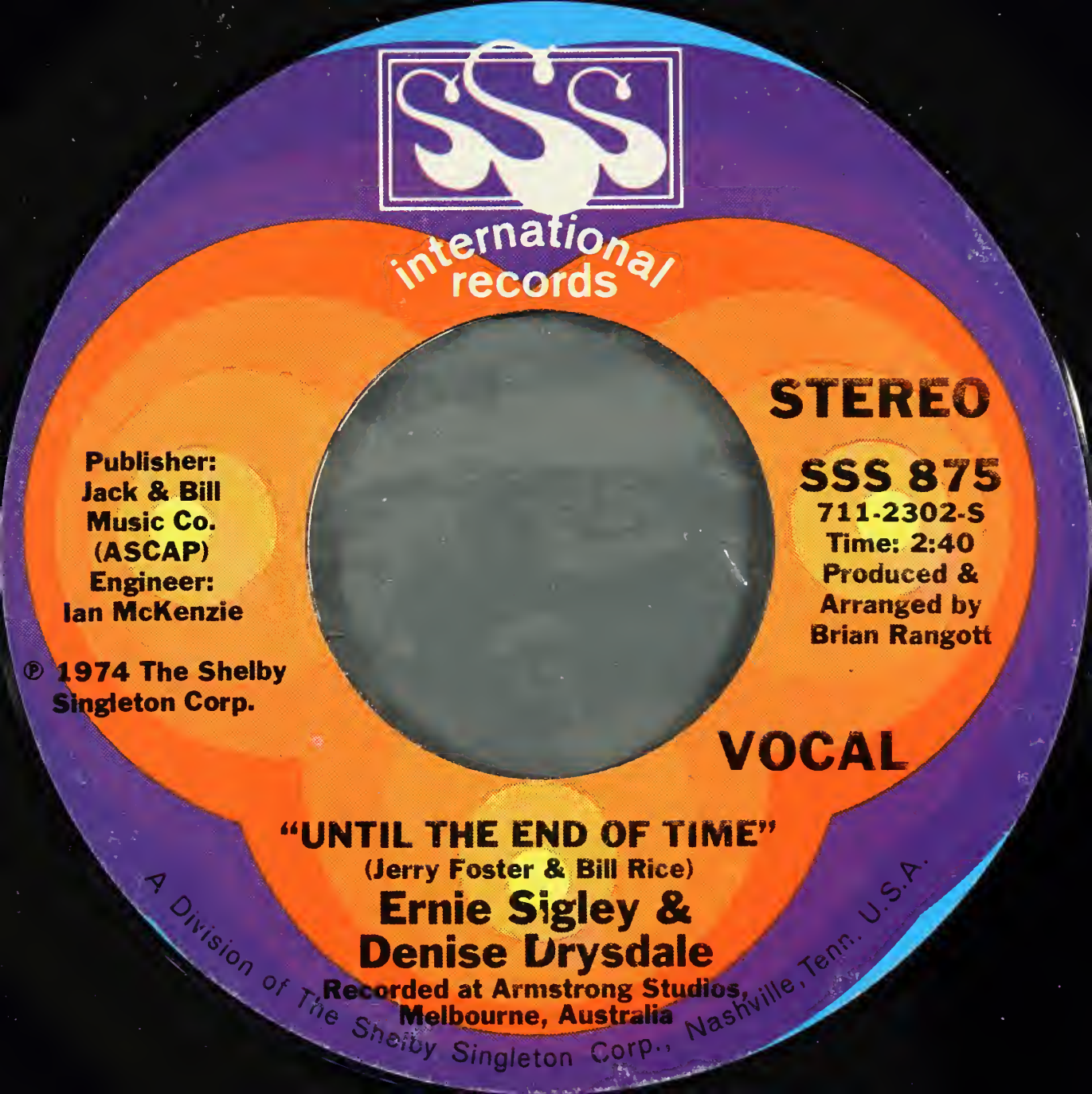
STEVIE WOODS

From Cotillion LP 5229 -
"TAKE ME TO YOUR HEAVEN"

MFG BY ATLANTIC RECORDING CORP 75 ROCKEFELLER PLAZA N Y N Y

A WARNER COMMUNICATIONS COMPANY


SSS
international
records
STEREO
SSS 875
711-2301-S
Time: 2:44
Produced &
Arranged by
Brian Rangott
Publisher:
LeBill
Music Co.
(BMI)
Engineer:
Ian McKenzie
© 1974 The Shelby
Singleton Corp.
VOCAL
"HEY PAULA"
(Ray Hildebrand)
Ernie Sigley &
Denise Drysdale
Recorded at Armstrong Studios,
Melbourne, Australia
A Division of The Shelby Singleton Corp., Nashville, Tenn. U.S.A.


SSS
international
records
STEREO
SSS 875
711-2302-S
Time: 2:40
Produced &
Arranged by
Brian Rangott
Publisher:
Jack & Bill
Music Co.
(ASCAP)
Engineer:
Ian McKenzie
℗ 1974 The Shelby
Singleton Corp.
VOCAL
"UNTIL THE END OF TIME"
(Jerry Foster & Bill Rice)
Ernie Sigley &
Denise Drysdale
Recorded at Armstrong Studios,
Melbourne, Australia
A Division of The Shelby Singleton Corp., Nashville, Tenn. U.S.A.

DOWN BY THE RIVERSIDE

(Qu'il Fait Bon Vivre)

(Delanoe-Aber-Marbot-Arr. by Broussolle)

Capitol RECORDS

PROMOTIONAL RECORD



Zodiac Music Corp. BMI

2:07

4342
(45-X43275)

LES COMPAGNONS DE LA CHANSON

Vocal Group

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

MARGOTON

(Traditional)

Capitol RECORDS



Beechwood Mus.
Corporation
BMI

2:45

4342
(45-X43107)

PROMOTIONAL
RECORD

LES COMPAGNONS DE LA CHANSON

Vocal Group

MFD. BY CAPITOL RECORDS, INC., U.S.A. • T.M. Capitol MARCA REG. • NOT FOR SALE • RESTRICTED TO PROMOTIONAL USE ONLY

EPIC

Radio Station Copy

(R) "Epic", Marca Reg. Made in U S A.

45 RPM

Publisher:
Frank Music
Corp. (ASCAP)
TIME: 1:45



5-9525
JZSP 57444

SEVENTY-SIX TROMBONES

-M. Willson- From the Epic album
"Big Brass Band" LN 3811

PAUL TAUBMAN

Prod. by E. Altschuler

EPIC

Radio Station Copy

® "Epic". Marca Reg. Made in U S A

45 RPM

Publisher:
Handy Bros.
Music Co., Inc.
(ASCAP)
TIME: 3:00



5-9525
JZSP 57445

ST. LOUIS BLUES MARCH

-W. C. Handy- From the Epic album
"Big Brass Band" LN 3811

PAUL TAUBMAN

Prod. by E. Altschuler

abc Dot Records™

Publisher:
Crazy Cajun
Music, (BMI)
(45-29378-S)

PROMOTIONAL
COPY NOT
FOR SALE



STEREO
DO-17713
Time: 2:35
(Intro. :03)
PRODUCED BY
HUEY P.
MEAUX
A & R, Uncle
Mickey Moody.
Recorded at
Sugar Hill
Studios,
Houston, Tx.

"IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)"

(Tommy McLain)

FREDDY FENDER

℗1977, ABC
Records, Inc.

ROBBIE'S SONG FOR JESUS

(Robbie MacNeill)



MONO

Capitol®

(from the LP "ANNIE" ST-11024)

Jolly Cheeks
Music-BMI
Total—2:33

P-3352
(45-78612)

Produced and arranged by Brian Ahern

NOT FOR SALE

PROMOTIONAL RECORD

ANNE MURRAY

℗ 1972 Capitol Records (Canada) Ltd.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ® MARCA REG. • U.S. PAT. NO. 2,631,859

YOU CAN'T HAVE A HAND ON ME

(Billy Gale)

MONO



Capitol®

(from the LP "ANNIE" ST-11024)



Central Songs-BMI
Total—2:50

P-3352

(45-78267)

Produced and arranged by Brian Ahern

NOT FOR SALE

PROMOTIONAL RECORD

ANNE MURRAY

℗ 1972 Capitol Records (Canada) Ltd.

MFD. BY CAPITOL RECORDS, INC., A SUBSIDIARY OF CAPITOL INDUSTRIES, INC., U.S.A. • ® Capitol MARCA REG. • U.S. PAT. NO. 2,631,859

CAPRICORN RECORDS ®

PROMOTION COPY
NOT FOR SALE



KENNY O'DELL

Produced by:
Kenny O'Dell
Mixer:
Ernie Winfrey
Strings by
Bergen White

MONO
CPS-0301
(CPS-0301-CM)
2:18

LET'S SHAKE HANDS AND COME OUT LOVIN'

(Kenny O'Dell)
Hungry Mountain Music/BMI
℗ 1978 CAPRICORN
RECORDS, INC.

CAPRICORN RECORDS, INC. DISTRIBUTED BY PHONODISC, INC. / MADE IN U.S.A.

CAPRICORN RECORDS®

PROMOTION COPY
NOT FOR SALE



KENNY O'DELL

Produced by:
Kenny O'Dell

Mixer:
Ernie Winfrey

Strings by
Bergen White

STEREO
CPS-0301
(CPS-0301-AS)
2:18

LET'S SHAKE HANDS AND COME OUT LOVIN'

(Kenny O'Dell)
Hungry Mountain Music/BMI
℗ 1978 CAPRICORN
RECORDS, INC.

CAPRICORN RECORDS, INC. DISTRIBUTED BY PHONODISC, INC. / MADE IN U.S.A.

RCA

RONNIE MILSAP
Vocal accompaniment by
The Jordanaires
Produced by Tom Collins and
Jack D. Johnson for Gemini
Productions



MONO
DJA0-0097
(APB0-0097)
APA0-0097-C

NOT FOR SALE

Chess Music, Inc., ASCAP
2:57
Intro :10
End: Cold

THAT GIRL WHO WAITS ON TABLES
(from the "Where My Heart Is" album) (Bobby P. Barker)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

RCA

RONNIE MILSAP
Vocal accompaniment by
The Jordanaires
Produced by Tom Collins and
Jack D. Johnson for Gemini Productions



MONO
DJA0-0097
(APB0-0097)
APA0-0097-D

NOT FOR SALE

Chess Music Inc., ASCAP

2:35
Intro :09
End: Cold

YOU'RE DRIVIN' ME OUT OF YOUR MIND
(from the "Where My Heart Is" album) (Johnny Koonse)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP.—MADE IN U.S.A. • Ⓟ 1973 RCA RECORDS

RCA

THE NASHVILLE STRING BAND

Vocal accomp. by The Jordanaires
Arr. by Bill McElhiney

Producers: Chet Atkins/Ronny Light



STEREO
74-0833
BWKS-1434

Victor

Athens Music, BMI

2:48

BATTLE HYMN OF THE REPUBLIC
(from "The World's Greatest Melodies" album) (Arr.: Chet Atkins-Kenneth Burns)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP –MADE IN U S A. • Ⓟ 1972 RCA RECORDS

THE NASHVILLE STRING BAND

Vocal accomp. by The Jordanaires
Arr. by Bill McElhiney

Producers: Chet Atkins/Ronny Light



STEREO
74-0833
BWKS-1436

Victor

Athens Music, BMI

2:34

DIXIE

(from "The World's Greatest Melodies" album) (Arr.: Chet Atkins-Kenneth Burns)

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORP –MADE IN U.S.A. • ℗ 1972 RCA RECORDS

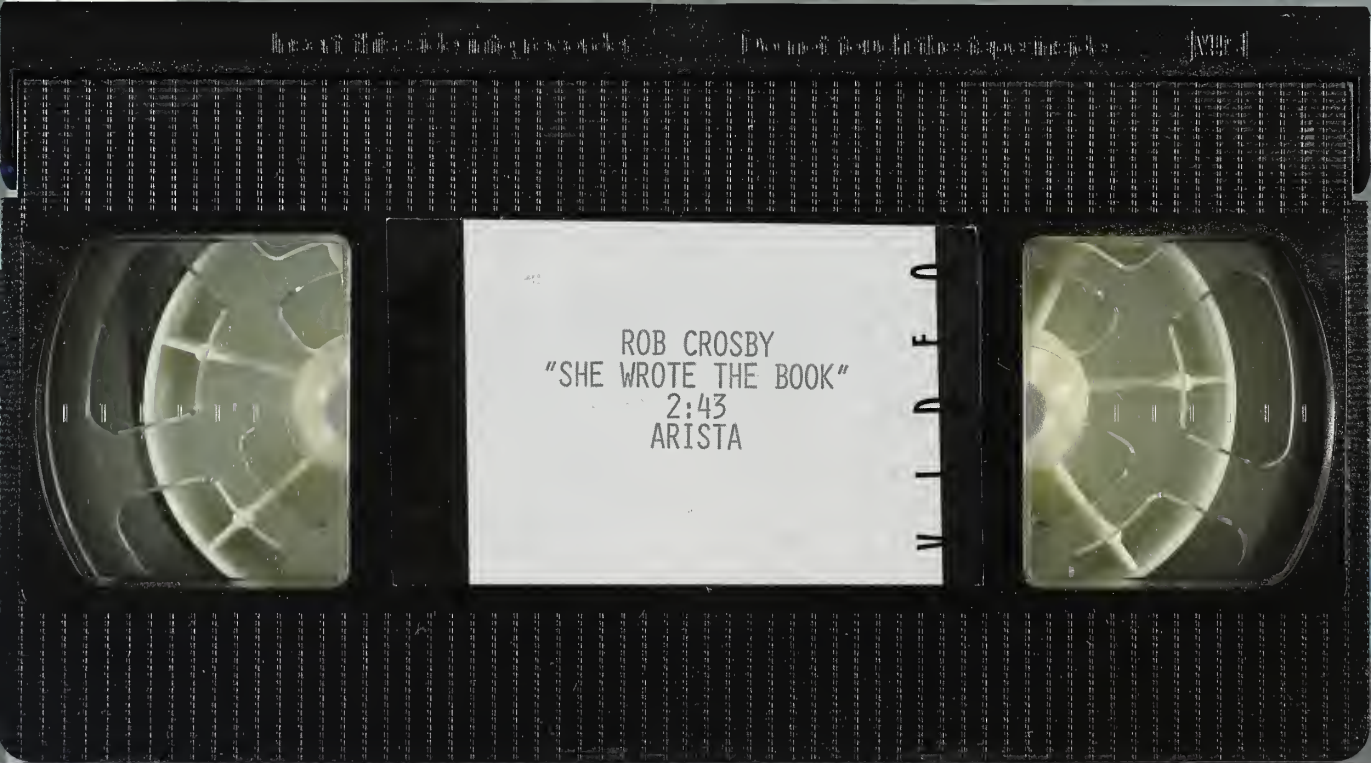

UNITED ARTISTS RECORDS
PROMO
NOT FOR SALE
MONO
FERRANTE
&
TEICHER
Produced by
George Butler
℗1974
United Artists
Records, Inc.
All Rights
Reserved
From the
United Artists LP
"In A Soulful Mood"
UA-LA227-G
UA-XW448-W
(UA-13918)
3:17
CRISTO REDENTOR
(D. Pearson)
Galantcy Music BMI
• UNITED ARTISTS RECORDS, INC., LOS ANGELES, CALIFORNIA 90028 • MADE IN U.S.A. •


UNITED ARTISTS RECORDS
PROMO
NOT FOR SALE
STEREO
FERRANTE
&
TEICHER
Produced by
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Mercury
MEP – 26A
15045-15471
15607
Demonstration
Disc of New
Single Hits
1. OH, HOW I WISH
THE DIAMONDS - MERCURY RECORD #71165X45
2. ALL OF MY LIFE
BILLY ECKSTINE - MERCURY RECORD #71161X45
3. LUCY LOU
NICK NOBLE -
MERCURY RECORD #71169X45
FOR BROADCAST ONLY—NOT FOR SALE MERCURY RECORD CORP., CHICAGO, ILL. MADE IN U.S.A.


Mercury
REG U.S. PAT. OFF.
MEP – 26B
14901-15468
15613
Demonstration
Disc of New
Single Hits
1. WHEN YOU RETURN
TONY WILLIAMS - MERCURY RECORD # 71158X45
2. PLEASE MR. BROWN
SARAH VAUGHAN - MERCURY RECORD # 71157X45
3. HEY, YOU FACE
THE CREW-CUTS -
MERCURY RECORD # 71168X45
FOR BROADCAST ONLY—NOT FOR SALE MERCURY RECORD CORP., CHICAGO, ILL. MADE IN U.S.A.

ROB CROSBY
"SHE WROTE THE BOOK"
2:43
ARISTA RECORDS


ROB CROSBY
"SHE WROTE THE BOOK"
2:43
ARISTA

A·T·L·A·N·T·I·C

ATCO·COTILLION·RECORDS

& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-ENUFF Z'NUFF
"MOTHER'S EYES" 4:18 DOLBY C/C
FROM LP "STRENGTH" (91638)
ATCO/ATLANTIC RECORDS

(c) 1991 ATCO/ATLANTIC RECORDING CORP.


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
ENUFF Z'NUFF
"MOTHER'S EYES"

A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
& CUSTOM LABELS 75 ROCKEFELLER PLAZA NEW YORK NEW YORK 10019

-LEVERT
"JUST COOLIN'"
3:54 DOLBY
FROM LP "JUST COOLIN'" (81926)
-KIX
"BLOW MY FUSE"
4:08 DOLBY
FROM LP "BLOW MY FUSE" (81877)
ATLANTIC RECORDS


A·T·L·A·N·T·I·C
ATCO·COTILLION·RECORDS
LEVERT
KIX

VIDEO DUB INC.

POLYGRAM RECORDS

SCREAMING JETS
"BETTER" 4:40
"COME HOME" 2:49
4/16/91

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VIDEO DUB INC.
POLYGRAM RECORDS
SCREAMING JETS
"BETTER" 4:40
"COME HOME" 2:49
4/16/91

THE SAINTS

CLIP TITLE: "GRAIN OF SAND"

LP TITLE: PRODIGAL SON

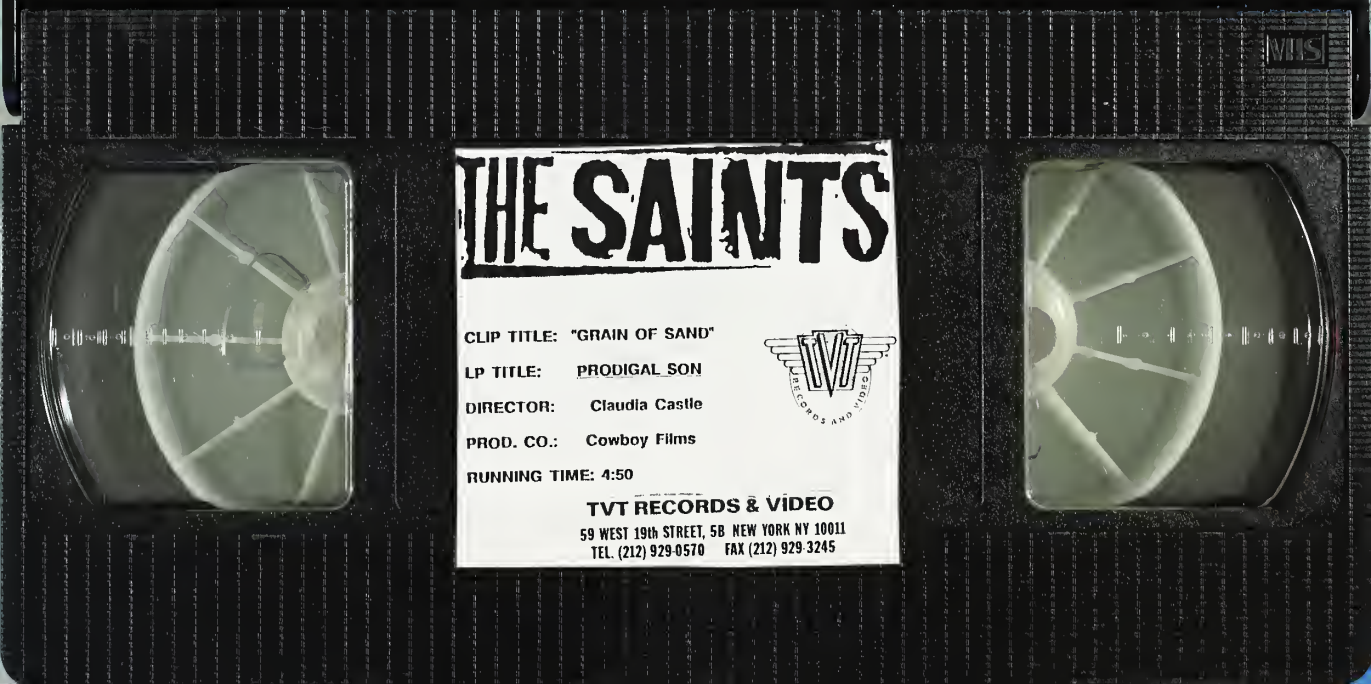
DIRECTOR: Claudia Castle

PROD. CO.: Cowboy Films

RUNNING TIME: 4:50

VT RECORDS & VIDEO 59 WEST 19TH STREET N.Y., N.Y., 10011
PHONE: (212)929-0570 / FAX: (212)929-3245

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THE SAINTS

CLIP TITLE: "GRAIN OF SAND"

LP TITLE: PRODIGAL SON

DIRECTOR: Claudia Castle

PROD. CO.: Cowboy Films

RUNNING TIME: 4:50

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VHS (STEREO)
WARNER BROS REC-LIBRARY
01/28/88
(STEREO)

3300 Warner Blvd., Burbank, California 91510 (818) 846-9090/75 Rockefeller Plaza, New York, New York 10019 (212) 484-6800

FUJI

VHS

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VHS (STEREO)

UNDERWORLD
"UNDERNEATH THE RADAR"

WARNER BROS REC--LIBRARY

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[illegible]

[illegible] FROM-BIG [illegible]

LIVE IN NYC '91 - ADVANCE DUB

RT 58:00 STEREO

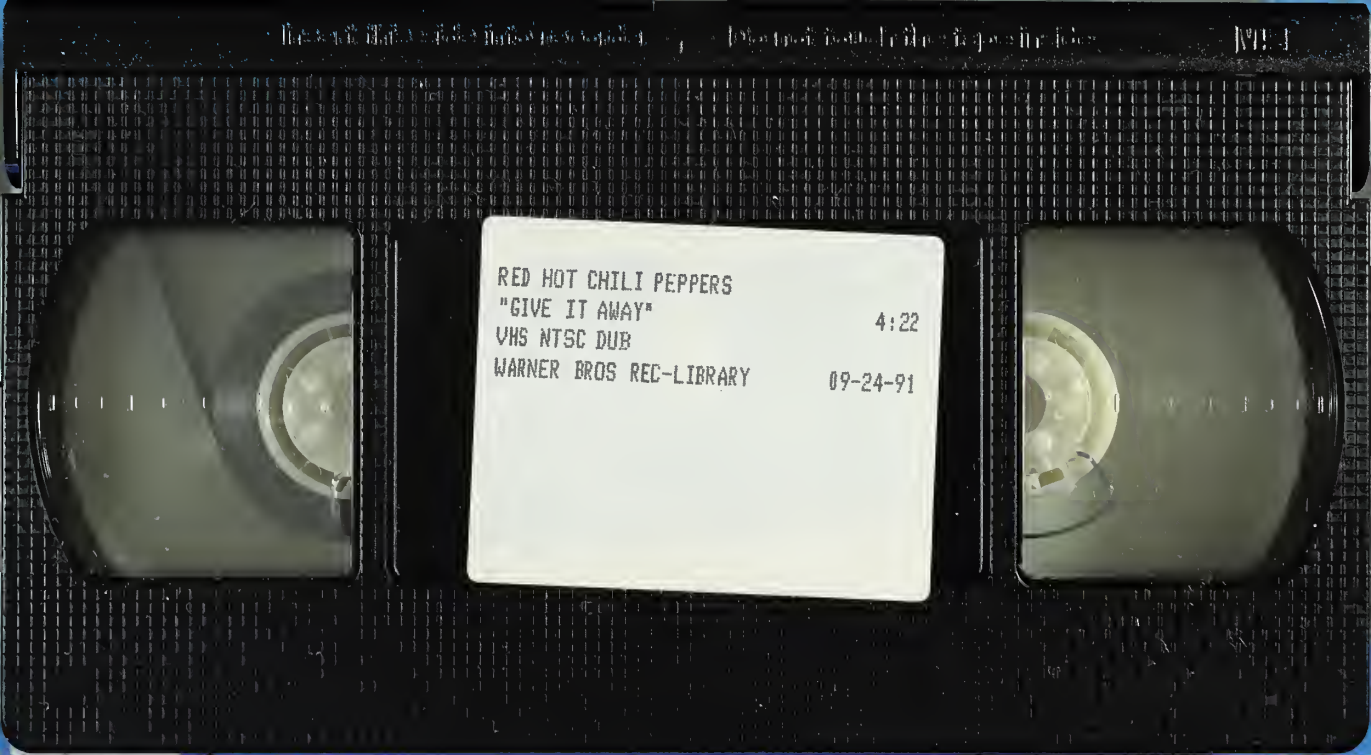
5/30/91

TELEWORLD VIDEO CORP.

[illegible] WEST 57th STREET NEW YORK NY 10019 (212) 489-9310


IN - [illegible] RECORDS
AGNOSTIC FRONT-SICK OF IT ALL-GORILLA [illegible]
LIVE IN NYC '91 - ADVANCE DUB
RT 58:00 STEREO
4/30/91
TELEWORLD VIDEO CORP.
245 WEST 55th STREET, NEW YORK, NY 10019 (212) 489-9310

RED HOT CHILI PEPPERS
"GIVE IT AWAY" 4:22
VHS NTSC DUB
WARNER BROS REC-LIBRARY 09-24-91


RED HOT CHILI PEPPERS
"GIVE IT AWAY"
4:22
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"Candle"
SONIC YOUTH
Length: 3:57; 6/10/89
Director: Kevin Kerslake
Producers: Tina Silvey
Mitchell Rothzeid

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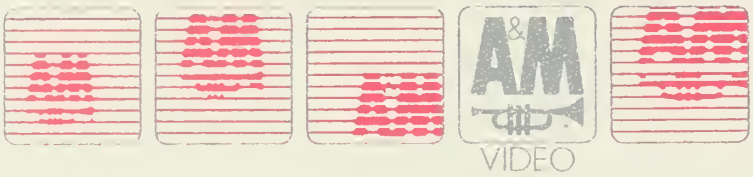
"Candle"
SONIC YOUTH
Length: 3:57; 6/10/89
Director: Kevin Kerslake
Producers: Tina Silvey
Mitchell Rothzeid

VOICE OF THE BEEHIVE
"Monsters And Angels"

TRT 3:30
PolyGram Label Group

PolyGram Label Group
825 8th Ave. 24th Fl.
New York, NY 10019
on loan for promotional use only

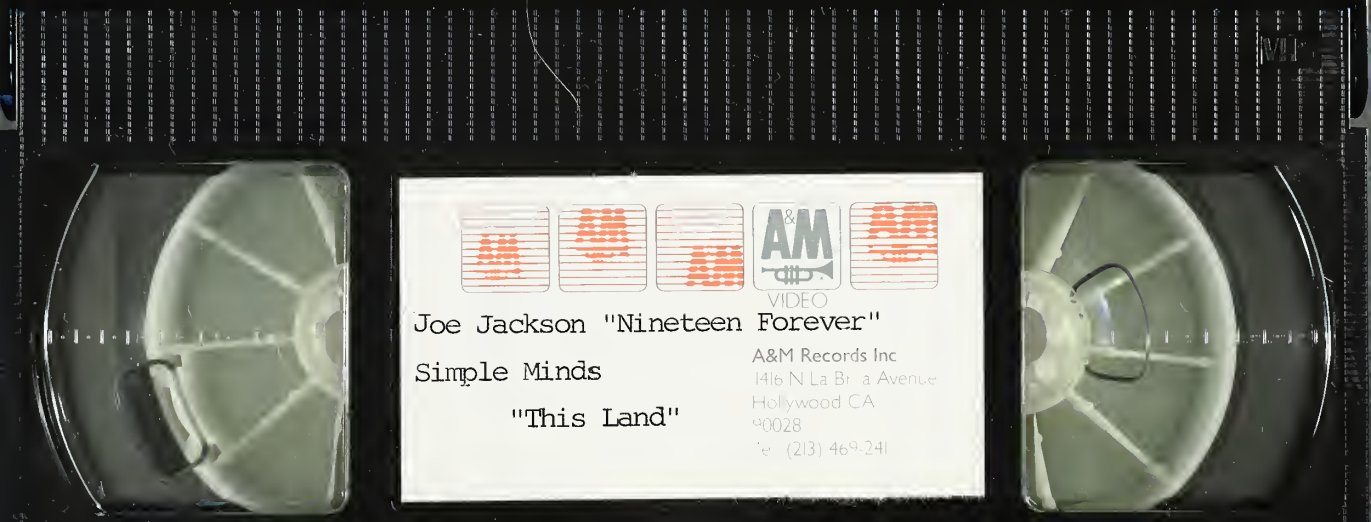
VOICE OF THE BEEHIVE
"Monsters And Angels"
TRT 3:30
PolyGram Label Group



JOE JACKSON "NINETEEN FOREVER"
SIMPLE MINDS "THIS IS YOUR LAND"

A&M Records Inc 1416 N La Brea Avenue Hollywood CA 90028 Tel (213) 469-2411

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VIDEO

Joe Jackson "Nineteen Forever"

Simple Minds

"This Land"

A&M Records Inc
1416 N La Br a Avenue
Hollywood CA
90028
(213) 469-241



POLYGRAM RECORDS

SCREAMING JETS
"BETTER" 4:40
"COME HOME" 2:43
4/16/91

THE SAINTS

"GRAIN OF SAND"

UNDERWORLD

"UNDERNEATH THE
RADAR"

DP705
VHS

IN-EFFECT

LIVE IN
NYC '91

TELEWORLD
VIDEO CORP.


RED HOT CHILI
PEPPERS
"GIVE IT AWAY"
4:22
VHS NTSC DUB
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SILVEY + CO.

VOICE OF
THE BEEHIVE

"Monsters
And Angels"
TRT 3:30

A&M
VIDEO

SAWYER BROWN COMPLIATION-

"Some Girls Do"
EPK
"The Walk"
"The Dirt Road"

林子祥

名曲名唱法

EMI

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STEREO

林子祥
各師各法

第一面
各師各法
三個願望

第二面
想你
青春熱潮

伴你一世
確係愛得悶

青春少年時
我願隨風去

開心唱首歌
樂悠悠

立志要趕上
名利你得到

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林子祥



各師各法

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林子祥　　各師各法

第一面

各師各法* (顧嘉煇曲，黎彼得詞)
伴你一世 (Perry Martin 曲，鄺國江詞) The Melody Bank
開心唱首歌* (F. Farian/Reyam/Dowe/Mcnaughton 曲，鄺國江詞) Copyright Controlled
三個願望* (林子祥曲，黃霑詞)
確係愛得悶* (林子祥曲，黃霑詞)
樂悠悠* (Scott English And Richard Kerr 曲，鄺國江詞)

第二面

想你* (顧嘉煇曲，鄺國江詞)
青春少年時* (顧嘉煇曲，鄺國江詞)
立志要趕上* (Barry Gibb And Robin Gibb 曲，鄺國江詞) Barry Gibb Music/Flamm Music/Stigwood Music/Cunichappell Music (BMI)
青春熱潮* (R. Parissi 曲，鄺國江詞) Bema Music/Blaze Music (ASCAP)
我願隨風去* (J. Croce 曲，鄺國江詞)
名利你得到* (顧嘉煇曲，盧國沾詞)

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第一面

各師各法

講你知等你明白，處世經要學圓滑。馬去搵銀，各師各法，分分鐘黑會食黑。
花滴枝點會唔摘、嗒架應有話嫌辣。馬去Where水，各打各架，指吓油點算辣娃。正經搵兩餐、拜死一世爛棉衲。就算點有福，頂龍搵多一千幾百。講信心充滿迷惑，嗰社會因險惡測，大衆撿錢各師各法，點老死都會落格
正經搵兩餐，拜死一世爛棉衲，就算點有福，頂龍搵多一千幾百。生意佬多數賤達，出怪招博命籌劃。入貨跟風，各師各法，轉吓手扑正就發。

伴你一世

我幫你，有乜計，彼此相親相匡相濟。對你關心，勸勉解惑。唯求共你相依一世。愁共怨，願放低，攞低。你幫我，我幫你，多少犧牲，總之不計，你我知道，愛曉真諦。柔情蜜意，享足一世。情共愛，默記於心底。
伴你一生，少閒醫，伴你一生都快慰。就算「聽」刺會重滯都甘心去抵。
情共愛，願永久光輝。情共愛，願永久光輝。

開心唱首歌

齊齊與你唱番首歌，愉快多多。天天高歌，唱吓隻歌好快過。頭頭撐撐好奔波，煩惱多多，想消心火，睇番首歌扭保有錯。
兩家歡笑開心啲拍拖都唱歌真痛快永不會話錯。唔怕唱錯口多多，開心的唱過。唱歌可以增加歡笑，噎交都冇咗，好過你猛講我係我。同你兩個唱番首歌駛乜講爹我。
散吓步，手拖手，你我立誓不甩拖。我個台力刀山火海都衝過。少講話，咪嘥嘢，老友最怕就係口水多。愛愛恨恨都好比風吹過。
齊齊與你唱番首歌，情趣多多，樂韻調和，首首好歌不可錯過。

三個願望

首先我望老天，賜我身體強。日日共你，天天常分享，熱愛與心中理想。相親相依永遠不分開。一生永遠不必驚慌！活在愛中，充滿歡樂，令你每個美夢能償！現在再望老天，賜我心裡寧。日日令我，天天常分享，人世種種色與香。聽清楚心中百千聲息，看遍四季清幽風光！活在我心，一切歡樂，令我每個美夢能償！現在我心中再希望，能夠再有一個願望！

確係愛得悶

每次我，我睇見佢，我垂頭「斟」晒支氣管！點睇得？點睇一世？佢悶到我想揦！「劃」忌嘢！咁樣戀愛我蝕本！日日對住確係愛得悶！每次我企佢樓指我坐！佢連理論覺都要管！認識睇嘢，認異谷氣，我問到有晒欸！日日愛悶氣，佢都的眼淚連續灌！日日對住佢就乜都谷滿！
開口講乜都可以個個字令人問！最整就係日日夜夜字未會換！算佢再親番兜月餅MOON CAKE個個MOON！成日愛佢氣，重整過見官！
每次我，我一睇見佢，佢就成隻野咁喉欸！我點樣抵得，點抵一世？我問到燃血管！日日愛悶氣，我天天似係行刑受刑！就算我係愛佢，急急咁脚，就嚟。就算我係愛佢，急急咁脚，就嚟。剩下間後大間王谷餐廳。

樂悠悠

忘掉惱恨不用愁，毋用杞念心內愁，不必担憂，求駐步不可走，盼望暫停留，求你稍候。
無謂惱恨銷眉頭，求用寧靜解恨仇，一點關心，能化盡恨仇，人世間多好友，同你做朋友，不必高貴　何必轉，咪担憂，放開心胸，人人快樂有恨愁，樂悠悠，同握手愛心創，化解冤仇。人人快樂相處心花開透。
忘掉世上的恨仇，人就快樂兼自由，彼此關心，能愛護歡人，人世間少紛爭和氣又愉快，知交好友　何必轉，咪担憂，放開心頭，人人快樂有恨愁，樂悠悠，同握手愛心創，化解冤仇。人人快樂相處心花開透。仇與恨，忘掃後，愛心作留。人人快樂與自由，心開透，同相親要歡出那赤子心，人群裏走。

第二面

想你

輕輕觸過一首歌，歌者心聲似是我。當初溫情記心裏，一曲中溫馨領會過。情調在風裏過在心裏播，信添抑鬱，信添傻酸，信添心間痛楚，追悔偏太多。
輕輕觸過一首歌，聲聲好比祢喚我。只想今日再相見，新的一天再渡過。未情在緊縛你又緊縛我，放開憂鬱，放開苦楚，放開心間愛鎖。同樣是想見我，想見我。

青春少年時

成就要靠際遇，世界萬佈妙事，應該閱閱世面莫捱疑。望吓花花世面，好多新鮮怪事。一把刀仔可以霸大樹，凡事要抱懷疑，試過至信未遲，小心閱閱記住休放肆，成敗也賴嘗試，得失因果要知。充滿朝氣日子有意義。就算今天不得志。還信聽朝好際遇，人在青春少年時，無論逢個都得意。
就算今天不得志，還信聽朝好際遇，人在青春少年時，無論逢個都得意。

立志要趕上

人望向上，唔係話博命坐口唱，對住勁敵力戰莫投降，打低勁旅就係領皇。你我必若唔徨徨，堅決向上。痛苦悲哀要盡忘，需要力向上。挫折根本可當平常，掙扎為向上。
常須自信莫徬徨，明辨對與錯，靠眼光，留神看，分清包野係幻象，做人望向上，「拼」「搏」等，收場。成就唔係靠撞，必需要付血汗，常懷大志，踏實地做野駛乜去偷搶。個個有理想，向住前路快放，立志要趕上，追上。

青春熱潮

用電結地玩吓音樂，放開一切苦惱共束縛。熱舞高歌最歡樂。創出新嘅路最想拓。士氣高張有低落，趁青春有得搏盡地搏。合作諗橋放烟幕，蝕稿肯放新聞大天作。
開心玩隻ROCK，玩到HOT，將個味時起勢扑，好夠POP，好夠LOCK，飲吓新地返HOT DOG，派曲玩法欺創新潮嘢聲。唱腔肯創新POP梗路，要聽歌唱台路程玩。排咗樓陣開開心心高聲起舞爭個樂。

我願隨風去

雖人別去隔千里，一生知交有幾許？含愁未語兩相對，彼此知心盼借取，不必喊嘘，不必傷悲，知己怎得天天對？情誼淡淡君子之交終生記。
是前共你兩心醉，一朝相分兩心痛　離情別緒默心裏，一曲輕輕訴心思　一朝相分，不勝依依，今天過後，何時？對酒當歌，曲中尋聲就寫你。
常留在我腦海裏，你的乖巧與心思，常留在我腦海裏，你的風采與風姿　好比清風，輕輕的吹，一陣過忽去你？共你相依，我亦願隨風去。

名利你得到

名利你得到，你望但日暮窮途，情愁與喪愛，邊個多邊個少最好。
名利你得到，你望但為傷為奴。誰任你擺佈，一個版一個模任你倒？慾望到底攰幾深？可有尺寸？照你理想去做。進與退，每段道路，到你再舉步，焉知覺悟與迷途。
如係野心高，那怕慾望暴露。誰讓你知道，當中幾許做到？慾望到底攰幾深？可有尺寸？照你理想去做。進與退，每段道路，到你再舉步，焉知覺悟與迷途。

TC–EMGS
6045

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林子祥唱

各師各法 • 伴你一世 • 開心唱首歌 •
三個願望 • 確係愛得悶 • 樂悠悠 •



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想你 • 青春少年時 • 立志要趕上 •
青春熱潮 • 我願隨風去 • 名利你得到。



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羅文 好歌獻給您



EMI


第一面
好歌獻給您
愛在濃霧中
淡淡的小野花
海風
大江東去
這個秋天
第二面
獅子山下（香港電台電視劇主題曲）
相愛未能愛
安哥(ENCORE)
請等一等
又見炊煙
唔見鵝得
豪俠（電影主題曲）
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6061
羅文 好歌獻給您
第一面
1 好歌獻給您 5 00
2 愛在濃霧中 2 51
3 淡淡的小野花 4 25
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第 1 面 ●

你要 束小野花，特為她手採折夕陽下，甜不濃膩，手在平么
淡淡像夕陽下我的她，默默小野花沒說話。
淡淡像夕陽下我的她，默默望消夕陽落到山下
可惜我 [illegible] 相思又怕她，心中有千個願望，一切為了她。
人地點 [illegible] 手交，我偏當 [illegible] 她，花開有時，默默地在變化。
芬芳吐豔，花心 [illegible] 情詩，手 [illegible] 花，為表 [illegible] 心意她

● 海風

蕩漾 [illegible]，蕩漾 [illegible]，海風輕吹，身心都醉
清快的風，清快的水，耀眼陽光，金光千里
這裡處處也像盛夏日明媚，小溪中處處陽光照射着什
金色的小沙灘起伏有千萬姿，海風輕歌十分悅耳
這裡處處也像盛夏日明媚，小溪中處處陽光照射着什
金色的小沙灘起伏有千萬姿，洋溢着青春的手
每 處處小朋友，盡情 [illegible] 能手 歡笑共對金光滿地
拋開煩惱，晴空萬里，鳥在飛，風在吹，心在高飛，歡笑每時
動人的快快與伴侶開心戲水，這裡的海風輕輕吹去悶氣
動人的快快與伴侶開心戲水，這裡的海風多優美
動人的快快與伴侶開心戲水，這裡的海風多優美

● 大江東去

大江東流去，說教生別離，找尋 [illegible] 花開，淚濕時明媚
[illegible] 生命回 [illegible]，未 [illegible] 生別離
[illegible] 伴侶 [illegible] 別離 [illegible]
[illegible] 日 [illegible] 人飛，[illegible] 月 [illegible]
[illegible] 月再 [illegible] 我未 [illegible]，只有 [illegible] 淚，又似 [illegible] 可 [illegible]

● 這個秋天

[illegible] 片片，你我相見，你說 [illegible] 心醉
[illegible] 別了，[illegible] 我 [illegible] 片，你說秋天太短，莫嘆 [illegible]
[illegible] 滿的秋天，[illegible] 你與我相遇，[illegible] 步，[illegible] 日，草坡中雨依 [illegible]
[illegible] 滿的秋天，[illegible] 深 [illegible]，雖 [illegible] 地上 [illegible]，[illegible]
[illegible] 片片，[illegible] 的 [illegible]，我 [illegible] 在夢中，也依 [illegible]
[illegible] 你，[illegible] 那 [illegible]，這個秋天太 [illegible]，但 [illegible]
[illegible] 滿的秋天，[illegible] 你與我相遇，[illegible] 步，[illegible] 日，草坡中雨依 [illegible]，
[illegible] 滿的秋天，[illegible] 深 [illegible]，雖 [illegible] 地上 [illegible]，[illegible]

第一面 ●

● 獅子山下　香港電台電視劇主題曲

人生中有歡喜，難免亦常有淚，
我哋大家，在獅子山下相遇上，總算是歡笑多於唏噓。
人生不免崎嶇，難以絕無掛慮，
既是同舟在獅子山下，且共濟，拋棄區分，求共對。
放開彼此心中矛盾，理想一起去追，同舟人，誓相隨，無畏更無懼。
同處海角天邊，攜手踏平崎嶇，我哋大家，
用艱辛努力寫下那不朽香江名句。

● 相愛未能愛

[illegible]，將 [illegible] 去了 心間的 [illegible] 拋開，[illegible] 再 [illegible]，今天不再
[illegible] 問如何放開，心間 [illegible] 前事長留腦海，[illegible] 相愛未能愛
啊……不 [illegible]，不 [illegible]
可否將，可否將心意改？可知今生 [illegible] 去你，只有將來 [illegible] 地 [illegible]
我 [illegible] 見 [illegible] 再，心間的 [illegible]
相 [illegible]，[illegible] 不去，拋不開 [illegible] 人別去 [illegible]
[illegible] 能 [illegible] 改，當初歡笑 [illegible] 難 [illegible] 改，[illegible]
[illegible]……[illegible] 情，[illegible] 那 [illegible] 手相 [illegible] 相 [illegible] 不 [illegible] 改
[illegible] 風 [illegible]，不改鬥志，[illegible] 舊風雨 [illegible]，共 [illegible] 路 [illegible] 地。
那 [illegible] 去 [illegible] 再，[illegible] 花開 [illegible] 努力去 [illegible]。
[illegible] 他朝花開 [illegible] 多 [illegible] [illegible] 情 [illegible] 在 [illegible]

● 安哥 （ENCORE）

[illegible] 前 [illegible] 在 [illegible] 快樂歌唱，[illegible] 回 [illegible] 後 [illegible]，[illegible] 人可知心 [illegible] 中 [illegible]，一片 [illegible]
[illegible] 兒在內心 [illegible]，[illegible] 上 [illegible] 出 [illegible] 心 [illegible]，[illegible] 笑 [illegible] 開 [illegible]，知否我 [illegible] 的不 [illegible] 唱。
[illegible] 都非 [illegible]，[illegible] 燈放亮，[illegible] 在 [illegible]，[illegible] 也 [illegible]。[illegible]。
[illegible] ENCORE [illegible] 再响，問 [illegible] 明白台前歌者的苦況。
明明 [illegible]，但我 [illegible] 地唱。
[illegible] 歌 [illegible] 唱，但我那心不在唱，[illegible] 作笑臉心 [illegible]，但我那心不在唱。

● 請等一等

小姐請等一等，[illegible] 的 [illegible] 好，[illegible] 好，小姐請等一等，[illegible] 兒 [illegible] 在手
路上 [illegible] 與你，天天 [illegible] 相 [illegible] 小姐請等一等，[illegible] 心 [illegible] 待你，
小姐請等一等，[illegible] 的 [illegible] 好，[illegible] 好，小姐請等一等，[illegible] 兒 [illegible] 在手
路上 [illegible] 與你，天天 [illegible] 相 [illegible] 小姐請等一等，[illegible] 心 [illegible] 待你
路上 [illegible] 與你，天天 [illegible] 相 [illegible]
小姐請等一等，[illegible] 心 [illegible] 待你 小姐請等一等，手 [illegible] 手 [illegible] 去
小姐急急的走，又似在迴 [illegible]

小姐請等一等，[illegible]，[illegible] 你 小姐急急的走，小伙子急追去
[illegible] 能伴你去，今天 [illegible] 的巧遇 小姐請等一等，[illegible]
小姐急急的走，小伙子 [illegible] 去
小姐請等一等，想一生對着你，小姐請等一等，[illegible] 見 [illegible] 你
小姐請等一等，[illegible] 心的 [illegible] 你 小姐急急的走，小伙子 [illegible]
小姐請等一等，將 [illegible] 心 [illegible] 你 小姐急急的走，小伙子 [illegible]
可知此刻心中，[illegible] 的 [illegible] 小姐請等一等，[illegible]
可知此刻心中，[illegible] 的 [illegible]，小姐請等一等，[illegible]
小姐請等一等，[illegible]

● 又見炊煙

[illegible] 點點，[illegible] 炊煙，[illegible]
[illegible] 又似是 [illegible] 炊煙，又 [illegible]
望見炊煙，想起夕照 [illegible] 相見，[illegible] 見當初的她今 [illegible]
[illegible] 夢迴，炊煙 [illegible]，再見 [illegible] 人，[illegible]
我要與你風中相 [illegible]，我要與你風中 [illegible]
裊裊炊煙，[illegible]，[illegible] 有 [illegible]，[illegible] 風，[illegible] 不 [illegible]
裊裊炊煙，[illegible] 上天，夕照 [illegible] 相見 [illegible] 又 [illegible]
裊裊炊煙 [illegible]，[illegible] 情，[illegible]

● 唔見點得

[illegible] 又 [illegible] 我好似 [illegible] 唔見你一刻，心中 [illegible]
唔 [illegible] 得，[illegible] 笑，我只有 [illegible]
[illegible] 里，好似 [illegible] 到 [illegible] [illegible] 日 [illegible]，我好 [illegible]
[illegible] 得
唔 [illegible] 有 [illegible]，[illegible] 早已 [illegible] [illegible]，將 [illegible] 人 [illegible] 物
[illegible] 千日，[illegible] 不見
再 [illegible] 多千日，[illegible] 花 [illegible]，[illegible] 物 唔 唔……
明月 [illegible] 上，我心 [illegible] 中 [illegible]
人似有所失，度秒似度日，[illegible]，我 [illegible] 再 [illegible]
[illegible] 都 [illegible]，[illegible] 自 [illegible]。

● [illegible] （電影主題曲）

[illegible] 相見 [illegible]，[illegible] 心 [illegible] 刀劍 [illegible]
[illegible] 天 [illegible] 都 [illegible]，路 [illegible] 千山 [illegible] 風雨 [illegible]
[illegible] 相見 [illegible] 別，[illegible] 有 [illegible]
[illegible] 百 [illegible] 只 [illegible] 我獨行 [illegible] 多 [illegible]
世間 [illegible]，明日 [illegible] 了 [illegible] 江湖，名利 [illegible]
如今相看似 [illegible] 日，[illegible] 知刀光 [illegible]
[illegible]，只 [illegible] 我 [illegible] 能 [illegible] 市 [illegible]，[illegible]

羅文　好歌獻給您

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好歌獻給您 • 愛在濃霧中 • 淡淡的小野花 •
海風 • 大江東去 • 這個秋天 •



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羅文　好歌獻給您

獅子山下 • 相愛未能愛 • 安哥(ENCORE) •
請等一等 • 又見炊煙 • 唔見點得 • 豪俠 •

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Dr. Saved Lo
Sound
Testimony

The Sound of Music Gospel Mission

音福之聲

盧得生博士琴聲見證

2

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Dr. Saved Lo
Sound
Testimony

2

Dr. Saved Lo
Sound
Testimony

2

The Sound of Music
Gospel Mission

音福之聲

盧得生博士琴聲見證

Side A

1 天父領我　2 何等恩友親愛耶穌
3 想念主愛　4 詩篇二十三篇
5 祂是一切最親

Side B

6 祢必須保守他十分平安
7 耶穌愛我　8 感痛思念救主流血
9 每一天　10 祢若不壓橄欖成渣！

Side A

1) He Leadeth Me　2) What A Friend We Have In Jesus
3) Thy Love Jesus　4) The Twenty-Third Psalm
5) He Is Most Dear To Me

Side B

6) Thou Will Keep Him In Perfect Peace
7) Jesus Loves Me　8) Alas! And Did My Savior Bleed
9) Day By Day　10) Olives That Have Known No Pressure

見　證

盧得生博士十二歲信主，二十一歲委身關懷中國失喪靈魂，三十歲讀戴德生見證有感，確信得救，取名得生，傳揚主救恩。

自十歲學琴，歷經困難，音樂學校拒收，名師放棄，他仍酷愛音樂和鋼琴，並衷心感激從名師所得的彈琴領悟和音色感應。

三十三歲深感神要他彈琴，向祂唱新歌（他所隨作的聖詩變奏），要「彈得巧妙，聲音洪亮」來見證神的的大能，彰顯祂的榮耀，因他雖不能，神卻凡事都能。

約五十歲得主加重感動和清楚印證，他放下教授身份，在沒有任何團體或個人給予事奉或生活的支持下，相信神的全能和信實，踏上了音樂傳道的征途。

十八個月後蒙主感動王永信牧師，幫助成立音樂福音佈道會（音福），一同爲世界性的福音和音樂事奉效力。用讚美神、榮耀基督、聖靈膏抹、質素優美的聖樂演奏，配合信息與見證，溶化心靈，吸引人到主耶穌基督那裡，靠祂的名得救，讓多人進入神的國，成全基督的大使命。

音福成立以來，兩度參與大使命中心舉辦的西伯利亞佈道，看見神的作爲，在俄首間華人教會的建立，多人進入神的國，並在個人佈道中，盧得生蒙主賜恩親嚐帶領數俄人和數十華人歸主的喜樂。此外，透過「使者」和「傳」九三年初的刊介，主爲他開了北美和東南亞傳道的門。

Testimony

Dr. Saved Lo trusted Jesus Christ as Savior at 12 and committed himself to reach Chinese lost souls at 21. At 30, moved by the testimony of Hudson Taylor and assured of salvation, he took on the name Saved to proclaim God's redemption.

Since starting lessons at 10, he has encountered many difficulties in music understanding and piano mastery. Denied admissions to music schools and rejected by piano teachers, he remained deeply in love with music and piano and is grateful for the indelible example and lasting influence in performance skill, tone color, and sound projection his renowned teachers left with him.

At 33, he deeply felt that God wanted him to praise Him with the piano and his hymn improvisations (new songs), skillfully and powerfully, testifying to God's strength and revealing God's glory. For though he was unable, with God, all things are possible.

With increased burden and prompting from the Lord and with no ministry invitation or financial support from any organization or individual, he forsook a professorship and began his trek in music ministry near age 50, taking God as omnipotent and faithful.

Eighteen months later, the Lord moved Rev. Thomas Wang to help him found Music Gospel Mission (MGM) for global gospel and music ministries. Through the use of God-praising, Holy Spirit-anointed, and Christ-honoring quality sacred music performance, along with God's words and testimonies to melt hearts and draw man to the Lord Jesus Christ by whose name one must be saved, MGM seeks to lead many into the kingdom of God in obedience to Christ's Great Commission.

Since its inception, MGM has twice participated in the Siberian crusades organized by the Great Commission Center and witnessed the work of God in the salvation of many souls and in the establishment of the first Chinese church in Russia. Through personal witnessing blessed by the Lord, Saved Lo had the joy of leading several Russians and tens of Chinese to Him in the June '93 crusade. Through the early '93 issues of *Ambassadors* and *Proclaim*, God further opened for him the door of ministry in North America and Southeast Asia

供 應

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▶ 封面有盧博士與鼓舞他音樂佈道的名佈道家唐崇榮，王永信兩位牧師及克利夫蘭交響樂隊指揮音福顧問林望傑博士 九三烏克蘭佈道照片

Cover photo features Dr. Lo with his music ministry mentors, renowned evangelists Rev. Stephen Tong & Rev. Thomas Wang, Cleveland Symphony Orchestra Conductor, MGM advisor Dr. Jahja Ling at Sept. '93 Kiev crusade.

回 應 表

- ☐ 看了聖經經節、見證、歌詞，聽了你音樂，我決意接受耶穌爲我救主
- ☐ 我願更多認識耶穌基督，希望成爲基督徒
- ☐ 我盼望收到音福通訊
- ☐ 我願爲音福代禱
- ☐ 我願意奉獻 $ _____
- ☐ 請寄音福之聲錄音帶第一卷（ ），第二卷（ ）到下列地址：

Response Card

- ☐ After reading scriptures, testimony, hymns and hearing your music, I have decided to receive Jesus as my savior.
- ☐ I would like to know more about Jesus Christ; I hope to become a Christian.
- ☐ Please send me MGM newsletter.
- ☐ I will pray for MGM.
- ☐ I am enclosing a gift of $ _____
- ☐ Please send The Sound of Music Gospel Mission cassette(s) 1 ( ), cassette(s) 2 ( ) to:

姓名 Name _____
(Rev. Dr. Mr. Mrs. Miss)

地址 Address _____

_____

電話 Phone _____

神差祂獨生子到世間來
使我們藉著祂得生。

當信主耶穌你和你一家
都必得救，因爲凡接待
祂的，就是信祂名的人
，祂就賜他們權柄作神
的兒女。

God sent His one and only Son into the world that we may live through Him.

Believe in the Lord Jesus Christ and you will be saved, you and your household, for as many as received Him, to them He gave the right to become children of God, to those who believe in His name.

詩　歌

1 天父領我，我深歡喜！蒙主引導心中平安！
無論何處動靜起坐，有神的手時常領我。
有時遭遇困苦憂傷，有時心中喜樂平安，
或處靜水或遇狂波，或危或安天父領我。
副歌：天父領我，日日領我，天上慈父親手領我！
惟願作主忠心僕人，因蒙主恩親手領我。

2 何等恩友親愛耶穌，擔我罪過與煩惱，
何等權利能將萬事，帶到主恩座前求！
多少平安屢屢失去，多少痛苦白白受，
皆因未將所遇萬事，帶到主面前祈求。

3 我晝夜常思念祢的愛，耶穌，不能測長闊與高深，
如瀑布從高處傾下來，耶穌，使我心快樂頌主恩。
祢因愛肯降世成肉身，耶穌，捨棄祢榮光與寶座，
竟生在律法下爲人子，耶穌，甘願受貧寒無枕所。
副歌：我的愛都澆奠祢腳前，耶穌！
因祢比萬有滿我意。
祢到底又盡美又盡善，耶穌！
我心歡喜住祢懷裡。

4 耶和華是我的牧者，我必不至缺乏，
祂使我躺臥在青草地上，領我在可安歇的水邊。
祂使我的靈魂甦醒，爲自己的名引導我走義路。
我雖然行過死蔭的幽谷，也不怕遭害，
因爲祢與我同在。祢的杖，祢的竿都安慰我。
在我敵人面前，祢爲我擺設筵席。
祢用油膏了我的頭，使我的福杯滿溢。
我一生一世必有恩惠慈愛隨著我。
我且要住在耶和華的殿中，直到永遠。

5 祂是一切最親，我所一切最愛；
人生平常所尋，人生終久所賴。
缺乏之時預備；無倚之時扶持；
所有美好最美；無論何時信實。
無窮喜樂原因；年日展開不改；
祂是一切最親，我所一切最愛。

6 你必保守他十分平安，因爲他倚靠祢。
當陰影和黑暗來臨時，祂賜心裡平安，
恩主是唯一最好的安息處，祂賜完全平安，
祢保守他十分平安，因爲他倚靠祢。

7 耶穌愛我萬不錯，因爲聖經告訴我，
幼小孩童主牧養，我雖軟弱主剛強。
耶穌愛我捨生命，將我罪惡洗乾淨，
天堂恩門爲我開，讓祂小孩得進來。
副歌：主耶穌愛我，主耶穌愛我，
主耶穌愛我，有聖經告訴我。

8 感痛恩念救主流血，爲我經歷死亡，
爲何甘願爲卑微我，遍歷痛苦憂傷？
當主基督，創造之主，爲衆罪人受難，
紅日無光不忍觀看，天昏地暗爲難。
縱使流淚，傷盡心懷，難償主愛恩債！
主阿向祢獻我身心，來報主恩主愛。

9 每一天所度過每一時刻，我得著力量勝過試煉；
我信靠我天父週詳供應，我不用再憂慮與掛念。
祂的心慈仁遠超萬度量，逐日賜我祂慈手所量，
憂或喜都顯明祂的慈愛，勞苦中祂賜安泰。

10 祢若不壓橄欖成渣，它就不能成油；祢若不投
葡萄入酢，它就不能變成酒；祢若不煉哪噠成膏，
它就不流芬芳；主我這人是否也要受祢
許可的創傷？每次的打擊，都是眞利益，如果
祢收去的東西，祢以自己來代替。

Hymns

1 He leadeth me! O blessed thought! O words with heav'nly comfort fraught! Whate'er I do, where'er I be, Still 'tis God's hand that leadeth me. Sometimes 'mid scenes of deepest gloom, Sometimes where Eden's flowers bloom. By waters still, o'er troubled sea, Still 'tis His hand that leadeth me! Chorus: He leadeth me, He leadeth me, By his own hand. He leadeth me. His faithful foll'wer I would be, For by His hand He leadeth me.

2 What a friend we have in Jesus, All our sins and griefs to bear! What a privilege to carry Everything to God in prayer! O what peace we often forfeit, O what needless pain we bear. All because we do not carry everything to God in prayer.

3 Day and night do I think of Thy Love, Jesus; Height, depth, length, and breadth are so great. Like a waterfall fresh from above, Jesus, what happiness comes from this spate! Thro Thy love you become flesh on earth, Jesus, Releasing your throne, bright, on high; Being born Son of Man, under law, Jesus, too poor for a place you could lie. Now my love is poured out at Thy feet, Jesus, You satisfy me more than all. O, Thy beauty and goodness excel, Jesus, with joy I abide in Thy love.

4 The Lord is my shepherd; I shall not want, He maketh me to lie down in green pastures: He leadeth me beside the still waters. He restoreth my soul. Yea, tho' I walk thru the valley of the shadow of death, I will fear no evil for Thou art with me; Thy rod and Thy staff they comfort me. Thou preparest a table before me in the presence of my enemies; Thou anointest my head with oil; my cup runneth over, Surely goodness and mercy shall follow me all the days of my life.

5 He is most dear to me, the loveliest of all, one whom my soul does seek, On whom I ever call. He is my aid, in need, My help, in helpless hours; Most precious at all times, Most faithful at all hours. He is my endless joy, Changeless as years go by, He is most dear to me, No greater love have I.

6 Thou wilt keep him in perfect peace, Whose mind is stayed on Thee. When the shadows come and darkness falls, He giveth inward peace; Oh, He is the only perfect resting place, He giveth perfect peace; Thou wilt keep him in perfect peace, Whose mind is stayed on Thee.

7 Jesus loves me! This I know, For the Bible tells me so; Little ones to Him belong; They are weak, but He is strong. Jesus loves me! He who died, Heaven's gate to open wide; He will wash away my sin, Let His little child come in. Chorus: Yes, Jesus loves me (3 times), The Bible tells me so.

8 Alas! and did my Savior bleed, And did my Sov'reign die? Would He devote that sacred head for sinner such as I? Well might the sun in darkness hide, and shut his glories in, When Christ, the mighty Maker died for man the creature's sin. But drops of grief can ne'er repay. The debt of love I owe; Here, Lord I give myself away 'Tis all that I can do.

9 Day by day, and with each passing moment, Strength I find to meet my trials here; Trusting in my Father's wise bestowment, I've no cause for worry or for fear. He, whose heart is kind beyond all measure, Gives unto each day what He deems best, Lovingly its part of pain and pleasure, Mingling toil with peace and rest.

10 Olives that have known no pressure No oil can bestow; if the grapes escape the winepress, cheering Wine can never flow; Spikenard only through the crushing, fragrance can diffuse. Shall I then, Lord, Shrink from suff'ring Which Thy love for me would choose? Each blow I suffer is true gain to me. In the place of what Thou takest Thou dost give Thyself to me.

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音樂福音佈道會
總幹事：盧得生博士
董事會主席：王永信牧師
美術設計：柯吉文
錄音日期：6-26-93
鋼琴：Bosendofer
錄音工程師：譚嘉輝 L Kulka, J Perry
錄音室：三藩市 Sonic Arts Corp



A 1.主耶穌啊，想起了你 Lord Jesus Christ, Our Heart Feels Sweet
2.榮耀歸於眞神 To God Be The Glory
3.超越時間山嶺 Above The Hills of Time
4.求主使我近十架 Near The Cross
5.奇異恩典 Amazing Grace

盧得生琴聲見證
音福之聲

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A-3


難耶成和的華事豈麼有
B 6.祂是一切最親 He Is Most Dear To Me
7.每一天 Day By Day
8.谷中百合花 The Lily of The Valley
9.三一頌 Doxology
10.祢若不壓橄欖成渣 Olives That Have Known No Pressure
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A-4

啓示

EMI



關正傑

啓示 — 關正傑

SIDE A
1. 東方之珠 3:39
2. 眼裏的雲彩 4:36
3. 路 3:43
4. 金色勳章 4:02
5. 和平之歌 5:57

SIDE B
1. 蚌的啓示 5:01
2. 還有你 (Only You) 4:13
3. 別離星夜 4:59
4. 影子愛人 3:41
5. 制止情和恨 4:18

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SIDE A

東方之珠 3:39
(曲：羅大佑 詞：鄧曉工 編曲：楊雪麟)
O.P. EMI MUSIC PUB. (S.E. ASIA) LTD.

眼裏的雲彩 4:36
(曲：Nancy Ocampo 詞：卓勤 編曲：Nancy Ocampo)
O.P. EMI MUSIC PUB. (S.E. ASIA) LTD.

路 3:43
(曲：K. Emerson/G. Lake 詞：梁厚甫 編曲：杜自持)

金色勳章 4:02
(曲：徐日勤 詞：黃正川 編曲：徐日勤)
O.P.: EMI MUSIC PUB. (S.E. ASIA) LTD

和平之歌 5:57
(關閉和平年香蟹會主題曲)
(曲：林敏怡 詞：鄧曉工 編曲：林敏怡 監制：林敏怡)
O.P.: GREEN REEL CO. LTD.
譜詞員：關正傑、林敏驄、陳惠英、林子敏
陳秀玲、王雅文、夏振宏、周啓生、麥潔甄 合唱

SIDE B

蚌的啓示 5:01
公民教育(解決填飽)主題曲
(曲：基本我 詞：林振強 編曲：李鎮興
O.P. EMI MUSIC PUB. (S.E. ASIA) LTD

只有你(ONLY YOU) 4:13
(曲：B. Ram/A. Rand 詞：鄧曉工 編曲：Richard Yuen)
O.P. WILDWOOD MUSIC INC

別離星夜 4:59
(曲：吾輪美号 詞：潘源強 編曲：杜自持)
O.P. EDITION PEOPLE MUSIC CO. LTD

影子愛人 3:41
(曲：D. Foster/J.Grydon/C.Ballard 詞：向雪懷 編曲：杜自持)
O.P.: FOSTER FREES MUSIC INC./GARDEN RAKE MUSIC INC. BMI/MCA MUSIC—A DIVISION OF MCA, INC. ASCAP

制止情和恨 4:18
(曲：楊雪麟 詞：潘源強 編曲：楊雪麟：杜自持)
O.P. EMI MUSIC PUB (S.E. ASIA) LTD

SIDE A

東方之珠 3.39
(曲：羅大佑 詞：鄧曉工 編曲：楊雪麟)

回望過去，曾經百年，
有過幾多，傷心苦而天？
東方之珠，閃過篇篇，
熱過苦困過幾多少夢魘。

沉痛傷夢，苦中有甜，
笑聲哭聲，響於耳邊，
東方之珠，屬過凜寒，
屬過一串時光歷苦的結晶。

無言地倒，新越不斷，
無盡的勇氣，無窮的問志，永存不變，
繁榮昌盛，至苦永不倦，
龍卧的真動，前境得更盛大輝一片。

迎面東有，千千百年，
盡心盡意，新城再築，
東方之珠，證世傳頌，
猶如灿上美麗璀燦的冠寒。

O.P. EMI Music Publishing (S.E. Asia) Limited

眼裏的雲彩 4.36
曲：Nancy Ocampo 詞：卓勤 編曲：Nancy Ocampo

放眼望天際你是無垠，
遇生是一幅幅唯美，
在我眼裏是一片美麗雲彩，
即使消散，未曾哭悔(但有天會復來)

流露出心香永是常在，
世界是不斷轉換，
在我眼裏是一幅美麗雲彩，
即使消散，但有天會復來

千天回首，風雨大不成，
才話身經我過來
可知安定是我心中所期待？
真平福都是我所愛？

能得遇生命知音期待，
不向是型永不變改，
在我眼裏是一片美麗雲彩，
即使消散，也有天會復來，(也有天會復再)

O.P. EMI Music Publishing (S.E. Asia) Limited

路 3.43
(曲：K.Emerson/G.Lake 詞：梁厚甫 編曲：杜自持)

高不見山，
低不見土，
山土已經被化成霧，
能得一片灰暗半天高，
放眼望似每引懼步天路。

想找新花，
想找新草，
花草已經走全無，
能可找到一片綠草土
黃土仍似每引懼新天路

不情願地，一切事好，
高是野心要跨去千點好，
感想各位一切一切的錯主，
即使得到不會命仔自強。

起新家，不會見到，
只剩可見重與荒涼路路，
使此相愛相敬不相爭，
一起開起新境地展大步。

何定要立心堅強美好，
無奈到千百萬人裂痕纍纍，
如能避免將此間一切遺棄，
定會人人亦有喜先聽美麗的路。

金色動章 4'02

(國) 陳信宏 詞 盧冠廷 編曲 陳信宏

行人擁滿道街角，互碰肩膊的無情，
頻頻文憑鍍四邊，在路中留印，
誰數得出多少個，有幸倒來失敗，
賺錢而著 賺錢而，遇到要與而勝下，

下了扭放開工作，就有如飛的感覺，
像勞碌馬鍍四般，固定中作業，
長街中我專多行，看看行人怎忠盛，
独上五點勝下了，制限又再次開金光，

落日如用金色動章，重在我的胸膛，
動章似的證記了每一個，
金光四處照在兩幅路上我真步思，
歡欣已戴友斥了我的驕光。

OP EMI Music Publishing (S E Asia) Limited

和平之歌 5'57

國語和平主題電影主題曲

(國) 林敏怡 詞 盧冠廷 編曲 林敏怡

演唱歌手： 張學友、林憶蓮、張惠妹、林子祥
陳奕迅、王菲 又、羅嘉良、周慧敏、夢龍華 合唱

大地正飄飄，熱火風中散場，
大戰不盡，人民流淚塑工巧，
過去已歷過，記憶中多動搖，
想聚一過血成河，
若向幸福，若向和平，讓我專航，
祈望聖光至，默聚笑中過場，
淺淡想像，同何人類造物主！
節過每要錯，永不中止戰鬥，
為版不再痛苦何，
火已盡燒，風正吼嘯，和平之歌，

大地歸望聖歌，心中的真望成泛泡，
感盡也有共鳴，一起唱和，
力量是在你心，莫再時心灰意，
則期待和平，聖誕這和。

風正在吼，高唱和平這首歌，
要世上重見這個，
山正和應，一片和平恩快樂，
透發每人性的至誠，
心相應

大地已安靜，就此滿心期待，
各受生命，全球人類息息相，
以愛引發愛，愛心此次更盛，
總期一過是點明，
風正在吹，起那聖誕，和平之聲

願望是用這歌，將心中的愛總酬，
期都全起新機，今天更盛，
以這最福的歌，化開心中的冰，
以至真的心，歌頌和平。

Appearance of Alan Tam: Jacky Cheung: by courtesy of Polystar Records Ltd
Appearance of George Lam: Sandy Lamby: by courtesy of Mos Productions Ltd
Appearance of Jenna Tseng: Kan Chen: by courtesy of EEG Sony Music Hong Kong Ltd
Appearance by Johnny Ip: by Courtesy Wing Hah Shipbill Trading Co. Ltd
Appearance of Carmen Wong: by courtesy of Sing Tao Peoples Ltd
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錄音： 何振邦 王偉 錄於王氏錄音室 **混音：** 王偉 錄於 Dolphin Studio

Published by Open Reel Co Ltd

SIDE B

蚺的昏示 5'01

心跳動作 (國語情歌主題曲)

(國) 朱詠荷 詞 林敏怡 編曲 林敏怡

願王傑、盧冠廷、區瑞強 合唱

少中軒，常想遇无方，
常想重身及地地方，
雨雨雨好開光，
它帶起願來看，
常會上戴程不是光！

小鼎鼎，請也是聖地，
來這取不情林命題，
看有空的目光，
可看緊開如解，
你神看回測境足？

願你可不將耳目收藏，
願你可與我多聽多望，
盡在關心多一些，你從不似解，
我願與你共創千秋光！

庸平可創意先完
青心聖 走定破虎！
放在人海中同航，
但求實力到，
將光輝高舉每一方！
(北風前可愛城當你心聖歌 希)
(星火平起會聖一年光)
用星你，用種我，
去共創更好境足！

OP EMI Music Publishing (S E Asia) Limited

祇有你(ONLY YOU) 4'13

(國) 李 Nam A Yand 詞 盧冠廷 編曲 Richard Yuen

Only You, 祇有心境美麗，
Only You, 祇有愛境最佳，
Only You And You a Lone,
可將空虛填却，
我心主高望望 For Only You

Only You, 祇帶出新意義，
知不知, 如必裏早註定，
那天當你手我那感到熱情充入行旅，
尋獲我的夢 My One And Only You

Only You, 帶出了新快樂，
知不知, 如必裏早註定，
那天手相連我那感到熱情流入肌膚，
找到我的夢 My One And Only You!

OP Wildwood Music Inc

別離星夜 4'59

(英) 吉斯兄弟 詞 潘永輝 編曲 杜自持)

滾空中星星千百顆，
盛是祈願水瓶座，
我記得你國你對着過，
跟滾化作星河，
在滾高下共望向地球，
替你看着盛滾那單的我，
把消息交給我，
投你耐候雲，
的滾暗裏也哭過，
別離，
星夜，
盛滾離里，
可否滾你知，我在何方，
所想的此你多，

別離，
星夜，
盛滾離里，新舊代情場

世間的星星真大多，
都及你都永相座，
我不讓陽阻兩地都過，
相望你若疑惑，
就算是現在就算一個，
時就也會得到星星點點，
把消息交給你，
天天都祈你，
的你也要記得我，
別離
星夜，
盛滾離里，新舊代情場。
可否滾你知，我在何方，
所想的此你多，
別離，
星夜，
盛滾離里，新舊代情場

OP EDITION PEOPLE MUSIC CO LTD

影子愛人 3'41

(英) D Rotter, J Grandon/E Ballard 詞 何國傑 編曲 杜自持)

徘徊幾點半，
在月色陪陪，你明中叫喚我，
你下過過路人，我竟何看不到，
跟裏的地中，
我都緊緊盡你，仍是與你步行，
與何這一把熟絡的聲音，
過個我的愛人，留下我滾自傷感。

從前是愛人，沒有愛情你，
情關過你重，新望再續緣份。
從前是愛人，沒有愛情你，
情關過你重，留下年復和深長。

元旦地向西，夜裡有等你，
過從沒有人，這顆再被情困。

OP Foster Frees Music, Inc. (Garden Rake Music, Inc. BMI/ MCA Music— A Division of MCA, Inc. ASCAP

制止精和損 4'18

(國) 陳信宏 詞 盧冠廷 編曲 陳信宏 杜自持)

曾被創移情此精和你，
情時間修補分裂印，
留下來感因重往還未了，
盡量的同時大家強己。

請又曾不的情精和你，
你何得心都已不是近，
甜蜜如燈放跟舞曲又至，
合兩心同時受到不制性苦困

忍一天，苦痛分離都精化個空間，
再我制造都過你，
唯求靜靜下決定，
在深思過間，
是否都能都要共一生。

沉痛的制止性和損，
讓時間都將不發現，
如果曾盡過你是來過數，
若你真明辨，定會知我把不停。

OP EMI Music Publishing (S E Asia) Limited

Producer: Albert Young Photographer: Lionel Lo Location: Le Cadre Gallery Art Direction: Hedfred Law
Hair: Denis Lee (Sense) Make Up: Karin Dufrane Recording Engineer: Tom Brown/Jentzon Toc/Tommy Wai

啓示－關正傑

1.東方之珠 3:39　2.眼裏的雲彩 4:36　3.路 3:43

4.金色勳章 4:02　5.和平之歌 5:57

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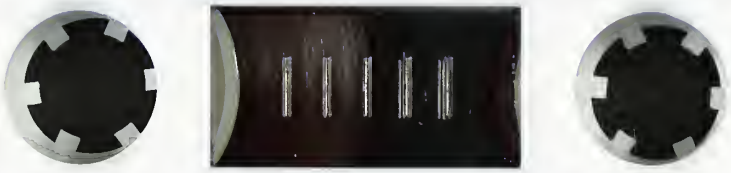
啓示－關正傑

1.蚌的啓示 5:01 2.祇有你 (Only You) 4:13

3.別離星夜 4:59 4.影子愛人 3:41 5.制止情和恨 4:18

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2

STEREO

DOLBY SYSTEM

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珍珍．鄭少秋．佩佩

離情淚



天涯孤客

香港文志唱片公司出品

文志唱片
MAN CHI RECORD CO
S-MCCS 10210

鄭少秋 離．情．淚

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第一面

1. 離情淚（鄭少秋）
2. 劍氣如虹（鄭少秋）
3. 情絲剪不斷（鄭少秋）
4. 帝女花（鄭少秋、佩佩）
5. 含笑花開（鄭少秋）
6. 巴黎鐵塔（鄭少秋）

第二面

1. 愛的魔（鄭少秋）
2. 天涯孤客（鄭少秋）
3. 愛火（鄭少秋）
4. 飛蛾（鄭少秋、珍珍）
5. 綠蕾（鄭少秋）
6. 愛難到無情（鄭少秋）

製作人：錢振強　錄音：梁友47大錄音室

P 1976 MAN CHI HONG KONG

△離情淚

鄭少秋唱．鄧伟詞

離情牽繫在腦海中，相思苦盛心間，官能刻劇常有夜帝，怒人多晚咦，雨晚牽繫在我心中，更添淒涼愁苦，愛出鴻，愛出鴻，心酸眠寢晚，一曲舒我心中恐，抵抵常流彈，你要我放令戰精疲，無情所有怨句到耳旁，相思苦盛心間，官能刻劇常有夜帝，怒人多晚咦。

△劍氣如虹

鄭少秋唱．鄧伟詞

龍虎劍，氣勢如虹，要充滿熱影劍詩，壯志下決心將劍神勤，外國塞西洋除害，要專心勤練武功，手神武劍期威風，怒發．澎湃熱血激勤，男兒誓死英勇。凌雲志，共劍如虹，趕光山中期威功。劍法持神招式要生動，若論龍虎武快捷，劍心一致英放猛，手神管劍影勇勇，手眼身心都要合作過用，男兒誓死英勇。龍虎劍，氣勢如虹，要充滿熱影劍詩。壯志下決心將劍神勤，保國塞西洋除害，要專心勤練武功，手神管劍期威風。雄發．澎湃熱血激勤，男兒誓死英勇。

△情絲剪不斷

鄭少秋唱．鄧伟詞

我最怕想當年，今向尚文情綠到今斷，情於癡作分飛燕，良緣是夢緣。雙見欣，雙春離，春來夢得春前太短。春風依舊花經過舊都，笑語宛吹！今宵月向別人呵圓。唱……我最怕想當年，今向依舊花怎忘前誰。情笑現已都惊疑，淚如雪心酸。心都醉，心恐天，倘想愛看多受煎。歌風恩情銀古得絕，化和明。吹，今生今世共伴可白。唱……

帝女花

鄭少秋、佩佩

（女）落花滿人感月光，借　林的那風台上，帝女花帶淚上香，願妻生同起要誓，依偎看，願願掌，信潛淡潛前時事傷。我生帶旅程，伯期馬潛風風配，今生帶愛作伴福永遠。（男）手心服學能同合林。我若上山立前房，鼓稀台雙恩愛。他有緣可共同走那雪與門比。（女）唉，惜花者甘得葬，花隨役，雖落知為底痛。（男）江山走英勇，恩先帝恩千走，四走要四四回帝安。（女）唉，盼得花願共著白髮，並倒願在花蔭翻血淚。唉，我要君，累你同理得婦，好應基礎立花蔭深深，得（男）將柳籃當做芙容被，明朝馬香前娘，夜半接得有心作現眠。（女）地老天荒，情願永在期限，願與夫婿共拜相交林學堂。（男）感恩金林，覓盡報答，（女）唉，我要君，累你同理得婦，好應基礎立花蔭深深，得（男）將柳籃當做芙容被，明與君的夢想。（男）碰杯共到夜台上。（女）百花延芳代發芽。（男）鮮鳥益增春光媚。（女）相攜抱。（合）雙枝有樹透露帝女香。（男）帝女花。（女）長伴有心郎。（合）夫妻死去胡也同陵墓。

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△含笑說再見

鄭少秋．鄧登作詞

遙見妹揮巾在那岸邊，遙見妹痴痴望着我心酸。萬語千聲再見，聲聲祝福我珍重，休將恩愛願望化輕烟。船到江中，心在那岸邊，勞燕分飛一旦話別更心酸。頓覺心穿百箭，願妹家中要保重，凱歌高奏便又重會見。你休要多掛念，眞心愛相會面，願寄夢裏訴心痴，轉眼便是鳥倦。回頭伴在身邊，回來日夕相戀，偕鸞鳳償得素願，相思兩地情莫變。船到江中，心在那岸邊，勞燕分飛，一旦話別更心酸，頓覺心穿百箭，願妹家中要保重，凱歌高奏便又重會見。你休要多掛念，眞心愛相會面，願寄夢裏訴心痴，轉眼便是鳥倦。回頭伴在身邊，回來日夕相戀，偕鸞鳳償得素願，相思兩地情莫變。偕鸞鳳償得素願。相思兩地情莫變。

△田園夢

鄭少秋唱．盧國沾詞

垂陽下，雙雙對，我共她，橋頭上，正在賞晚霞，郊野外，花吐艷草色翠綠。同遊玩，心內已無牽掛[illegible]。[illegible]多講說話，知道心裏話無虛假。晴晚空，映出歡欣笑面，伴着落日多風雅。田園外，風光好，美如畫，長爲伴，我與妹種情芽。輕吻着，輕吻着妹妹秀面，情人夢，恩愛永無欺詐。（重唱一次）

△念故鄉

鄭少秋唱．鄧登詞．

一葉知秋已深，轉眼重陽，步履登臨走到山上，遙望遠方白雲念故鄉，內心想歲月長，思鄉惆悵未能盡孝道願爹娘無恙，未能奉左右盼親原諒。走異邦思故鄉，想到斷腸，念我爹娘恩似海樣，原爲博取前途着想，走異鄉到外洋，關山路長，未能遂素願衣錦還鄉，未能奉左右懷念爹娘素念故鄉。走異鄉到外洋，關山路長，未能遂願衣錦還鄉，未能奉左右懷念爹娘，念故鄉。

△天涯孤客

鄭少秋．珍珍．珮珮合唱．蘇翁詞．

（女）夜靜更深對朗月，朗月滿輝亮，行遍天涯離開家園沉痛看月亮。何堪天涯回首家鄉，夜夜暗盼望，笑對朗月，月光光照地塘上，照着歡暢團敍愉快，溫暖處樂也洋洋。（男）遠處裡隔阻千里白雲晚望。想想別離後寸心怎會不思鄉，每夜每朝抱愁眠，悲痛流浪，故地故苑最是難忘，空盼望。啊……深秋滿地風霜最斷腸。（女）月亮光光，月亮光光，月亮光光，月亮光光，陣陣秋風送柳浪，朗月光且亮，人去天涯萍踪飄流何處有岸，離開妻兒懷想家鄉，異地兩處望，笑對朗月，月光光照地塘上，照着歡暢孩兒父母，溫暖處樂也洋洋。（男）去，去，去，去家千里夢迴故鄉上，悲秋風獨流蕩那堪飄泊嗟風霜，冷落疼心歲月無情飄泊流浪，那日那朝鳥倦還巢，春柳岸，啊……秋深倍念家鄉最斷腸。（女）月亮光光，月亮光光，月亮光光。啊……夜靜更深對朗月，朗月清輝亮，行遍天涯離開家園沉痛看月亮。何堪天涯回首家鄉，夜夜暗盼望，笑對朗月，月光光照地塘上，照着歡暢團敍愉快，溫暖處樂也洋洋。（男）遠處裡隔阻千里白雲晚望，想想想別離後寸心怎會不思鄉，每夜每朝抱愁眠，悲痛流浪，故地故苑最是難忘，空盼望。啊……深秋滿地風霜最斷腸。（女）月亮光光，月亮光光，月亮光光，月亮光光。

▲戲水鴛鴦

鄭少秋．珮珮唱．蘇翁詞

（男）天空一雙一對燕子雙飛，（女）地上有棵抱合連理樹。（男）你睇水中有朵並頭蓮，（女）更有鴛鴦水中戲。（男）我倆好比一對燕子雙飛。（女）願做那棵抱合連理樹。（合）我倆好比水中並頭蓮。化作鴛鴦水中戲。（女）情人合歡無別離，（男）良宵歡樂何堪分兩地。（女）莫教春光消散易。（男）永乞春陰護花責難辭。（女）照影月下成雙（合）不分散。夜夜春宵快樂時。（重唱二次）

醒獅

鄭少秋唱

絃樂震天，鼓聲不斷，歌音一片，飄色美艷，無上至尊，醒獅矯健，歡呼嘉勉，力量萬千，威武健壯，大衆欽羨，顯聲威力圖奪標，不息倦做詣明快千萬變，翻身醉步若半癲，功夫一亂花式一轉，躍步上天〔上天，上天，上天，立志堅，志堅，志堅，志堅人強健，強健，強健，強健能如願，雄獅威猛衆目見〕〔重復〕發奮自勉，意志莫變，身心必定會強健，智勇共見，一飛上天，獅吼降瑞氣萬千遍，〔上天，上天，上天立志堅，志堅，志堅，志堅，強健，強健，強健，強健人如願，雄獅威猛衆目見〕〔重復〕。

△婚變

鄭少秋．珮珮唱．周聰詞．

（男）傷心聞得婚姻變，婚姻變遽只爲貧，心靈一顆經毀碎，嗟一聲世間多貪富嫌貧。（合）嗟一聲世間多貪富嫌貧。（女）嚴親不憫，一於要拆散呢對有情人，叫我全忘舊情份，日夕我悲傷已失魂落魄，情愛重我又恐怕，哥哥愛妹不決心，難禁我悲傷痛苦有淚痕。（男）概嘆句貧窮誤情份，復恨世間多勢利人，情緣幻變要補救裂痕。（女）怨句我父迫女別嫁；更怨句情天不憫，我要來抗拒他不應允，貞堅愛君不拜金，期待你他朝際風雲，我定要反抗，不嫁別人，哀人生多劫，共君相隔別最斷魂。（男）我要爲前程發奮。（女）帶淚眼相對，惟望再會他朝會際風雲。（男）怕復聽傷心語，望你莫再悲傷帶淚痕。（女）盼望你償大志他日我錦歸故鄉歡心得再續緣份。（男）嘆復嘆離情別緒。（女）淚眼濕透。（合）愁對別離人。

△愛就愛到底

鄭少秋．鄧登詞．

一縷芬芳香撲臉，是桂花是丁香，還是芍藥和茉莉，拂柳分花嬌喘啼，彷似嫦娥降臨裙搖曳，月影暗淡景色迷，降雪仙女飄渺歸，原來是佳人有心，花間紫燕雙棲。未親香澤已着迷，柳眼含羞影俏麗。移步上前忙下禮，痴心着了迷。訴離情傾肺腑吻桃唇怕月窺。情如蜜春宵休阻滯。花下柳眼長，好作羅幃，郊那鴛鴦戲水，同願兩盟誓，祇聽鶯聲嬌喘燕在啼。樹郎愛就愛到底。

SIDE (1)

1. 天涯孤客
2. 戲水鴛鴦
3. 念故鄉
4. 醒獅
5. 婚變
6. 愛就愛到底

文志唱片
Man Chi Records Co.

MCCS
10210



1

天涯孤客・鄭少秋

SIDE (2)

1. 離情淚
2. 劍氣如虹
3. 情絲剪不斷
4. 帝女花
5. 含笑說再見
6. 田園夢



2

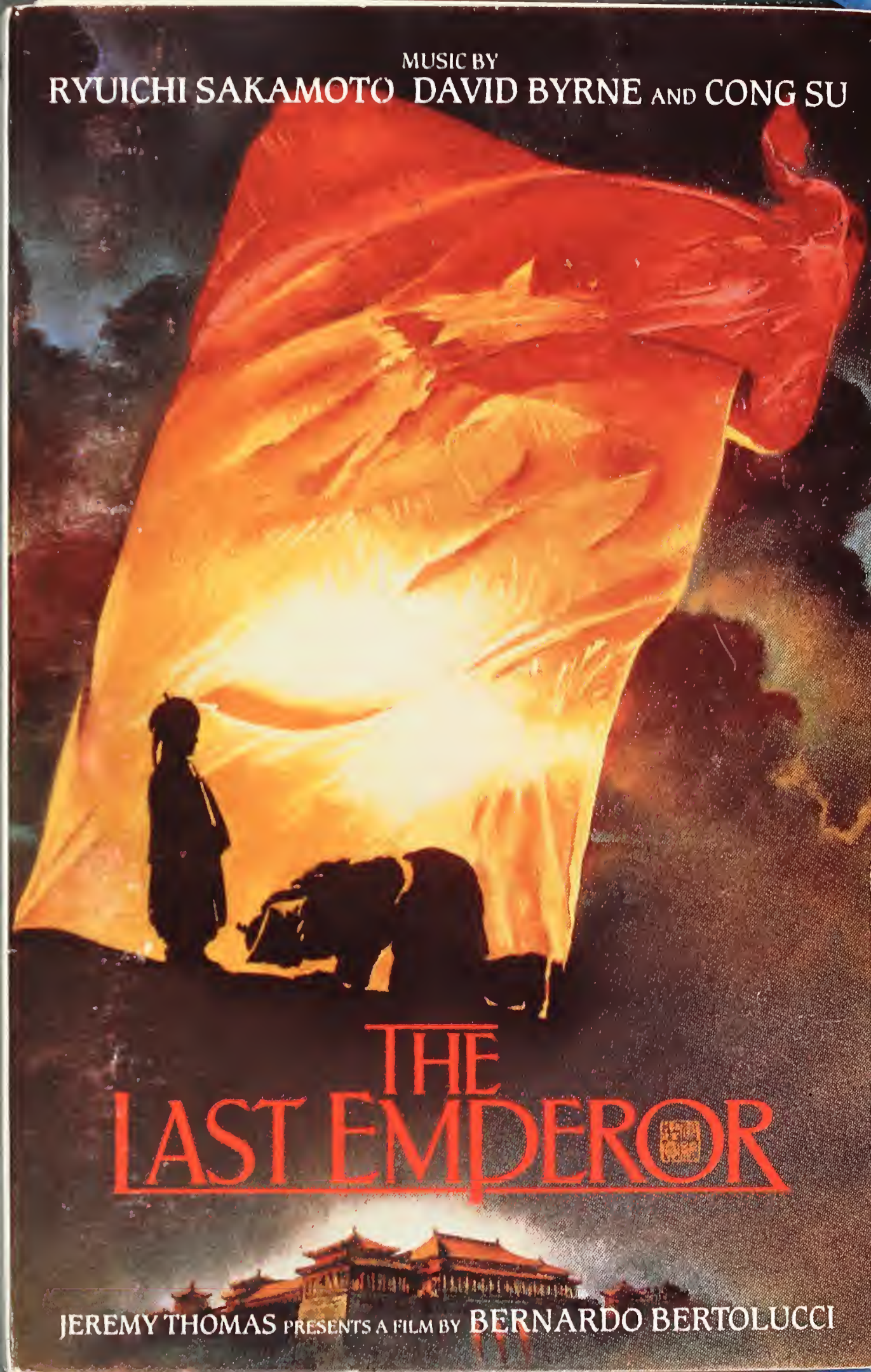
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九龍彌敦道新興大厦四樓三〇二室

MAN CHI RECORDS CO.
302, SUN HING BUILDING
3/F KOWLOON HONG KONG

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MUSIC BY
RYUICHI SAKAMOTO DAVID BYRNE AND CONG SU
THE LAST EMPEROR
JEREMY THOMAS PRESENTS A FILM BY BERNARDO BERTOLUCCI

SIDE A First Coronation · Open the Door · Where is Armo? Picking Up Brides · The Last Emperor – Theme Variation 1 · Rain (I Want A Divorce) · The Baby (was born dead) · The Last Emperor – Theme Variation 2 · The Last Emperor – Theme

SIDE B
Main Title Theme (The Last Emperor) · Picking a Bride · Bed · Wind, Rain and Water · Paper Emperor · Lunch · Red Guard · The Emperor's Waltz · The Red Guard Dance



MUSIC SUPERVISOR: RAY WILLIAMS
LONDON
MUSICAL ASSOCIATE: HANS F ZIMMEF
CONDUCTOR: GAVYN WRIGHT
MUSIC RECORDED AND MIXED:
ABBEY ROAD STUDIOS
LILLIE YARD STUDIO/CTS STUI
ENGINEERS:
MIKE JARRATT/HAYDEN BEND
IAN SYLVESTER OF AUDIO FX
PRODUCERS: HANS F ZIMMER/AKI
DAVID BYRNE'S SESSIONS: RECORDED
ODYSSEY STUDIOS ENGINEER: CI
TOKYO:
MUSICAL ASSOCIATE: AKI IKUTA
ADDITIONAL ARRANGEMENTS: KOJI UEN
YUJI NOMI/LAU HONG QUAN
MUSIC RECORDED:
KATO STUDIO/ONKIO HAUS ST
ENGINEERS:
SHIGERU TAKISE/MICHIO NAK
MUSIC DIGITALLY RECORDED WITH:
SONY/YAMAHA AND FAIRLIGHT
DAVID BYRNE APPEARS COURTESY OF:
EMI RECORDS LTD AND
WARNER BROTHERS RECORDS
MANY THANKS TO:
HIROAKI SUGAWARA AND KEIK
GEMMA DEMPSEY/BRIAN GUL
SNAKE RANCH STUDIOS/SONY
YAMAHA R&D, LONDON
SIMON OLSWANG AND CO.
ALBUM COMPILATION:
HANS F. ZIMMER/HAYDN BEN

OVEDC 366

Virgin Records

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1

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HAISHAN

海山名曲音樂帶

校園民歌精選(2)



海山唱片
HAISHAN

海山名曲音樂帶

校園民歌精選(2)

校園
民歌精選
②

怡似你的溫柔

072

- 柔情（蔡琴）
- 溫來唱（銀霞）
- 的你來手後（葉佳修）
- 你彈你分湖彎（潘安邦）
- 的總在澎故事（陳淑樺）
- 的的的故鄉（銀霞）
- 風的盼（潘安邦）
- 娃娃的
- 西娃娃
- 外婆的
- 思念總
- 我來彈
- 恰似你

- 山谷中的燈火（潘安邦）
- 憶童年（銀霞）
- 流浪者的獨白（葉佳修）
- 城門·城門·雞蛋糕（旅行者三重唱）
- 生命的旅者（銀霞）
- 何必道珍重（趙曉潭）
- 回答（銀霞）

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- 恰似你的溫柔　蔡琴
- 我來彈你來唱　銀霞
- 思念總在分手後　葉佳修
- 外婆的澎湖灣　潘安邦
- 娃娃的故事　陳淑樺
- 西風的故鄉　銀霞
- 盼　潘安邦

072





海山音樂帶 A

校園民歌精選(2)

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- 山谷中的灯火　潘安邦
- 憶童年　銀霞
- 流浪者的獨白　葉佳修
- 城門·城門·雞蛋糕　旅行者三重唱
- 生命的旅者　銀霞
- 何必道珍重　趙曉濂
- 回答　銀霞

072









海山名曲音樂帶

B

校園民歌精選(2)

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HAISHAN

海山名曲音樂帶

校園民歌精選(1)



海山名曲音樂帶

校園民歌精選(1)

- 年輕人的心聲（潘安邦）
- 蘭花草（銀霞）
- 早安太陽（葉佳修）
- 七夕雨雨（陳淑樺）
- 陽光和小雨（潘安邦）
- 踏著夕陽歸去（葉佳修）
- 大海邊（江志祺）

- 鄉間小路（葉佳修）
- 蝸牛與黃鸝鳥（銀霞）
- 故鄉的風（潘安邦）
- 一個老頭穿靴（劉嘉玲）
- 偶然（銀霞）
- 愛情（王瑩玲）
- 小雨滴（王瑩玲）

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海山唱片 HAISHAN

校園民歌精選 ①

蘭花草・偶然

071

- 年輕人的心 — 鄧安邦
- 蘭花 — 鄧雅倩
- 平安太陽 — 詹佳倫
- 七夕 — 陳淑樺

- 陽光和小雨 — 鄧安邦
- 落葉夕陽伴我去 — 鄧雅倩
- 大海 — 江志祺

071



海山唱片
HAISHAN

海山名曲音樂帶

A

校園民歌精選 1

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- 鄉間小路（葉佳修）
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- 一個老頭穿靴頭（劉嘉玲）
- 偶然（銀霞）
- 愛情（王瑩玲）
- 小雨（王瑩玲）

071





海山名曲音樂館

校園民歌精選（1）

B

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海山唱片
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懷念國語老歌精選(1)



意難忘・郊道

海山唱片 HAISHAN

海山名曲音樂帶

國語
老歌精選
①

懷念國語老歌精選(1)

- 總有一天等到你（鳳飛飛）
- 水長流（姚蘇蓉）
- 月光小夜曲（楊小萍）
- 意難忘（鳳飛飛）
- 今夕何夕（陳蘭麗）
- 我有一段情（尤雅）

- 五月的風（張琍敏）
- 生命如花籃（謝雷）
- 郊道香（姚蘇蓉）
- 未織綺羅香（陳蘭麗）
- 待嫁女兒心（張琍敏）
- 過去的春夢（謝雷）

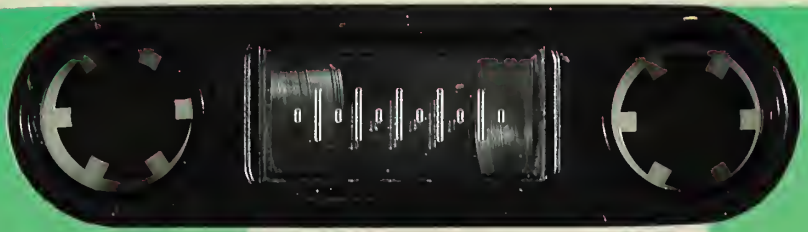
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- 總有一天等到你　鳳飛飛
- 水長流　姚蘇蓉
- 月光小夜曲　楊小萍
- 意難忘　（鳳飛飛）
- 今夕何夕　（陳蘭麗）
- 我有一段情　（尤雅）

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海山名曲音樂帶

懷念國語老歌精選

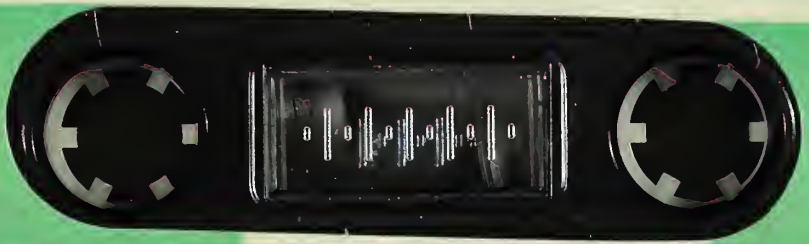
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● 五　月　的　風　張琍敏
● 生　命　如　花　籃　謝　雷
● 郊　　道　姚蘇蓉
● 未　織　綺　羅　香　陳蘭麗
● 待　嫁　女　兒　心　張琍敏
● 過　去　的　春　夢　謝　雷

061



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海山名曲音樂帶

懷念國語老歌精選
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AK-854

告別歌壇留念 中國名歌

麗歌牌 錄音帶



國際紅星 陳芬蘭與中國名歌

AK 854

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陳芬蘭與中國名歌

CAK-854

1. 綠島小夜曲
2. 不了情
3. 重相逢
4. 西湖春
5. 今夕何夕
6. 阿蘭娜
7. 夕陽西下
8. 痴痴的等
9. 無限相思無限愁

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1. 湖畔四拍
2. 夢裡相思
3. 懷念
4. 初戀女
5. 秋詞
6. 薔薇之戀
7. 院不知啦！
8. 誰來告訴我
9. 尋夢園

2



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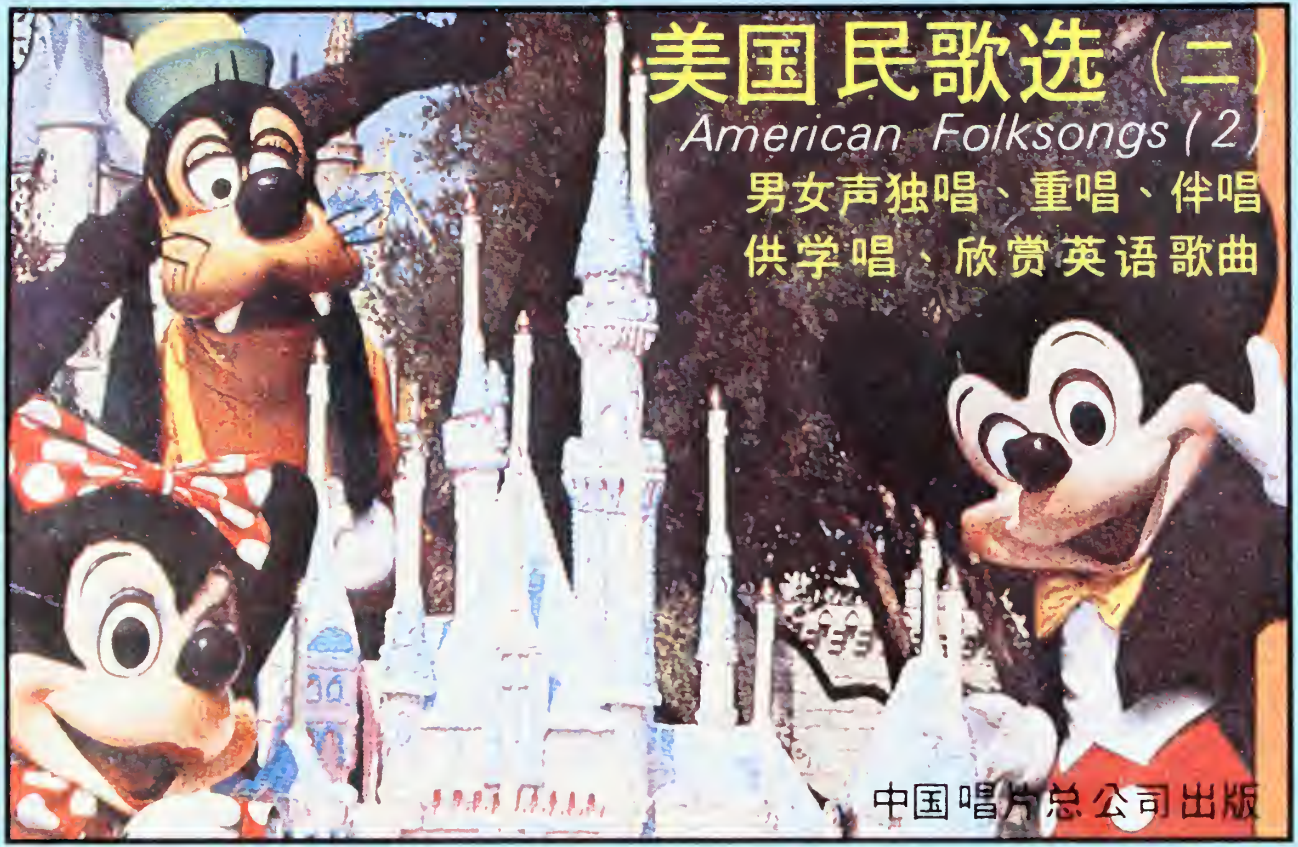
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美国民歌选（二）
American Folksongs (2)
男女声独唱、重唱、伴唱
供学唱、欣赏英语歌曲
中国唱片总公司出版

EL-7

美国民歌选（二）

American Folksongs (2)

男女声独唱、重唱、伴唱

40 路调音台电脑控制录音

中国唱片总公司出版

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美国民歌选（二）

中国青年室内乐团伴奏

指 挥：邵 恩

立体声

CRC

中国唱片总公司出版

美国民歌选（二）

American Folksongs (2)

男女声独唱、重唱、伴唱

供学唱、欣赏英语歌曲

中国青年室内乐团伴奏

指 挥：邵 恩

A: 1. Swing Low, Sweet Chariot 2. Go Tell Aunt Rhody
3. Clementine 4. Home on the Range 5. I've Been Workin' on the Railroad
6. Down in the Valley 7. We Shall Overcome

B: 1. 我们要战胜一切 2. 在山谷里 3. 我一直在铁路上干活
4. 家在放牧区 5. 克莱门蒂娜 6. 去告诉罗蒂阿姨
7. 可爱的马车从天上下来

编辑：瞿 希 贤　　音响导演：刘怀荣　　封面设计：蔡国强

中国唱片总公司出版·印制·发行

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美国民歌选 二

American Folksongs (2)

男女声独唱、重唱、伴唱

——供学唱、欣赏英语歌曲

配器：王 宪

伴奏：中国青年室内乐团

小乐队

指挥：郎 恩

为了提高英语爱好者学习英语的兴趣，活跃学习生活，我们选录了七首在美国流传最广的民歌，展现了这个盒式带出版 这些民歌具有柔美、热情、幽默、悲伤等风格，用英语演唱 以帮助大家学好这些民歌出发，有助分歌词用汉语演唱。

英语演唱者毕业于各种学校的英语专业，都爱好唱歌 他们不仅发音正确，吐字清晰；而且能掌握美国民歌的特点，演唱出不同风格的歌曲

为便于学唱，本面是录曲演唱，且需爱伴奏音乐，其原本A面与B面完全相反 当你学完A面的一首歌曲，立即翻到B面，就可找到此曲的伴奏音乐，供你跟随演唱

这个盒带采用目前世界上最先进的带电磁控制的40路S S L 4000 E 调音台，24轨 A 800录音机录音 清晰度好，声音饱满 立体感强，如身临其境

希望这个首美国民歌献对你学好英语：欣赏美国音乐有所帮助

可爱的马车从天上下来

Swing Low, Sweet Chariot

方 霖演唱

传统民歌

希望地

Swing low, sweet chariot,
Comin' for to carry me home!

Swing low, sweet chariot,
Comin' for to carry me home!

I looked over Jordan an' what did I see, Comin' for to carry me home?
A band of angels comin' after me, Comin' for to carry me home.

If you get there before I do, Comin' for to carry me home, Tell all my friends I'm comin' too, Comin' for to carry me home.

Sometimes I'm up, sometimes I'm down, Comin' for to carry me home.
But still my soul feels heavenly bound, Comin' for to carry me home.

去告诉罗赫阿姨

Go Tell Aunt Rhody

卫 华演唱

传统民歌

恩袁敬志地

Go tell Aunt Rhody, Go tell Aunt Rhody,
Go tell Aunt Rhody her old gray goose is dead.

The one she's been saving, The one she's been saving,
The one she's been saving to make a feather bed.

She died in the millpond, She died in the millpond,
She died in the millpond, a-standing on her head.

The old gander's weeping, The old gander's weeping,
The old gander's weeping, because his wife is dead.

The goslings are mourning, The goslings are mourning,
The goslings are mourning, because their mother's dead.

She only had one feather, She only had one feather,
She only had one feather, a-sticking in her head.

克莱门蒂娜

Clementine

薛 烨 演唱

胡亚非

传统民歌

施默地

In a cavern in a canyon, excavating for a mine,
Lived a miner, forty niner and his daughter Clementine.
Oh, my darlin', oh, my darlin',
Oh, my darlin' Clementine.
You are lost and gone forever, dreadful sorry Clementine.

Light she was and like a fairy and her shoes were number nine,
Herring boxes without topses, sandals were for Clementine.

Drove she ducklings to the water, every morning just at nine,
Stubbed her toe against a splinter, fell into the foaming brine.

Ruby lips above the water blowin' bubbles soft and fine.
But, alas, I was no swimmer so I lost my Clementine.

How I missed her, how I missed her, how I missed my Clementine,
Until I kissed her little sister and forgot my Clementine!

家在放牧区

Home on the Range

方 霖 演唱

方 霖

传统民歌

雷干盛填地

Oh, give me a home, where the buffalo roam, where the deer and the antelope play, where seldom is heard a discouraging word, and the skies are not cloudy all day. Home, home on the range, where the deer and the antelope play, where seldom is heard a discouraging word, and the skies are not cloudy all day.

我一直在铁路上干活

I've Been Workin' on the Railroad

方 霖主唱

传统民歌

热情地

I've been workin' on the railroad, all the live long day.
I've been workin' on the railroad, just to pass the time away.
Can't you hear the whistle blow in'? Rise up so early in the morn!

Can't you hear the captain shoutin', "Dinah, blow your horn!"
Dinah, won't you blow, Dinah, won't you blow, Dinah, won't you blow your horn.
your horn? Dinah, won't you blow, Dinah, won't you blow, Dinah, won't you blow your horn?
Someone's in the kitchen with Dinah. Someone's in the kitchen, I know!
Someone's in the kitchen with Dinah Strummin' on the old banjo and singin':
Fee, fie, fiddlee yie-o, Fee, fie, fiddlee yie o o o o, Fee, fie, fiddlee yie-o,
Strumnin' on the old banjo!

我在铁路上干活，收入如何呢，我在铁路上干活，收这样的时光，当你听到响鼻号，就要出发起床！你没听见上头喊吗："快娜快出发响响吹响！"快娜你不听，你响不醒它，难道你不想跟响吹响？快娜有知识，你不想跟响吹响？快娜有知识，你不想跟响吹响？快娜有知识，我听见有个人弹着古老的竖琴，伴随她一起歌唱，歌声多么悲伤多么悲伤 弟，弟弟，弟弟弟，歌声多么悲伤

在山谷里

Down in the Valley

胡亚非主唱

传统民歌

梦幻地

Down in the valley, the valley so low, Hang your head over, hear the wind blow.

Hear the wind blow, dear, hear the wind blow, hang your head over, hear the wind blow.

Roses love sunshine, violets love dew; Angels in heaven know I love you.

If you don't love me, love whom you please, Put your arms round me, give me heart ees

Write me a letter, send it by mail; Send it in care of the Birmingham Jail.

Birmingham Jail, love, Birmingham Jail; Send it in care of the Birmingham Jail.

在山谷里，山谷，低头想想，听，我们爱战胜 切，我们必有 天战胜一切 我从心点深处，默默地相信：我们要战胜 切 我们要和平 切 万古流，我们要和平万古流，我们必有 天会和平共活。我们要团结向前，我们要团结向前，我们必有一天会团结前进

我们要战胜一切

We Shall Overcome

卫 华主唱

方 霖主唱

伊·卡拉万·弗兰克·汉密尔顿

尔菲亚·雷顿·彼特，西格 词曲

宝宏地

We shall overcome, we shall overcome, We shall overcome someday.

Oh, deep in my heart I do believe that we shall overcome someday.

We shall live in peace, we shall live in peace, we shall live in peace someday.

We'll walk hand in hand, we'll walk hand in hand, we'll walk hand in hand someday.

我们要战胜 切，我们要战胜一切，我从心点深处，默默地相信：我们要战胜 切 我们要和平 切 万古流，我们要和平万古流，我们必有一天会和平共活。我们要团结向前，我们要团结向前，我们必有一天会团结前进

男女声独唱、重唱、伴唱

1. Swing Low, Sweet Chariot
2. Go Tell Aunt Rhody
3. Clementine
4. Home on the Range
5. I've Been Workin' on the Railroad
6. Down in the Valley
7. We Shall Overcome

A
STEREO



中国唱片

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美国民歌选（二） American Folksongs (2)

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1. 我们要战胜一切
2. 在山谷里
3. 我一直在铁路上干活
4. 家在放牧区
5. 克莱门蒂娜
6. 去告诉罗蒂阿姨
7. 可爱的马车从天上下来

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美国民歌选（二） American Folksongs (2)

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Love song

愛之音 山歌 音樂帶



中國地方小調精華(1)

Love song 愛之音

NO.5230

內附歌詞

中國地方小調精華(1)

桃花江・綠島小夜曲

國語歌曲

Love song 愛之音 山歌 音樂帶

桃花江・綠島小夜曲

A

- 鳳陽花鼓
- 茉莉花
- 桃花江
- 康定情歌
- 杜鵑花
- 苗女弄杯
- 蒙古牧歌
- 月光小夜曲
- 四季香

B

- 綠島小夜曲
- 小小羊兒要回家
- 瓜棚小唱
- 明媒正娶
- 待嫁女兒心
- 如何能嫁他
- 山前山後百花開
- 知道不知道

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A

- 鳳
- 茉
- 桃
- 康
- 杜

陽 定

花 莉花 情 鵲

- 苗
- 蒙
- 月
- 四

鼓花江歌花

女古 光

小季

弄牧 夜

杯歌曲香





NO.5230 中國地方小調精華(1)

B

- 綠小瓜明
- 島小羊棚媒
- 小兒
- 夜回要小正
- 曲家唱娶
- 待如山知
- 嫁何山前道
- 女能後不
- 兒嫁百花知
- 心他開道



NO.5230 中國地方小調精華(1)

SUNNY

聲麗音樂帶



世界名歌曲集

聖母頌

SUNNY STEREO

世界名歌曲集

聖母頌

SUNNY 聲麗音樂帶

聖 母 頌

A

1.ANVIL CHARUS 茶花女
2.BRIDAL CHORUS 婚禮大合唱
3.SOLDIER'S CHORUS 士兵大合唱
4.DRINKING SONG 飲酒歌
5.SLEEPEN'S WAKE
6.HALLE LUJAH CHORUS

B

1.AUE MARIA 聖母頌
2.AUE MARIA 聖母頌
3.A MIGHTY FORTRESSIS OUR GOD
主與你同在
4.THE SOUND OF MUSIC 眞善美
5.BATTLE HYMN OF THE REPUBLIC
共和之禮讚

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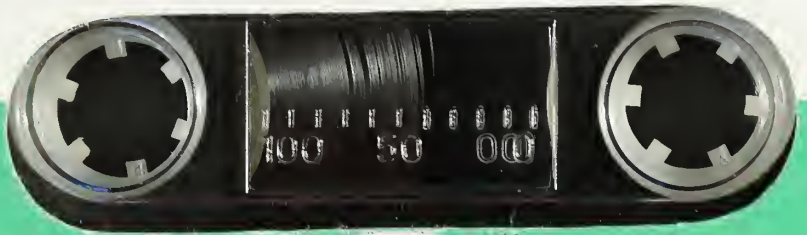
SUNNY

1 ANVIL CHORUS 茶花女
2. BRIDAL CHORUS
3. SOLDIER'S CHORUS 士兵大合唱
4. DRINKING SONG 飲酒歌
5. SLEEPEN'S WAKE
6. HALLE LUJAH CHORUS

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STEREO



聲麗牌

世界名歌曲集

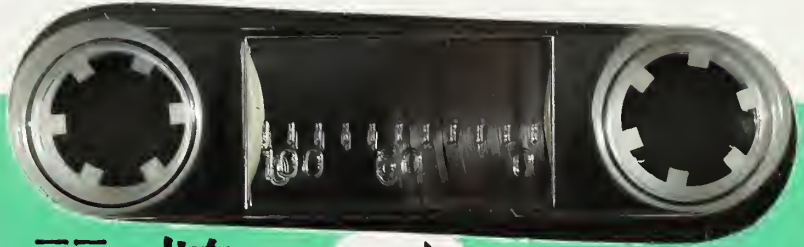
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1. AVE MARIA 聖母頌
2. AVE MARIA
3. A MIGHTY FORTRESSIS OUR GOD
4. THE SOUND OF MUSIC 通美美
5. BATTLE HYMN OF THE PEPUBLIC

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世界名歌曲集



小提琴精品(一)

流浪者之歌・羅曼史

DOLBY SYSTEM

EXTRA AUDIO EFFECTIVE



小提琴精品(一)

流浪者之歌・羅曼史

DOLBY SYSTEM

EXTRA AUDIO EFFECTIVE

小提琴精品(一)
Favorite Melody For Violin And Orchestra(1)

A

1. 蕭遜：詩曲
   CHAUSSON: Poeme
2. 拉威爾：匈牙利吉普賽人
   RAVEL: Tzigane (Rapsodie de Concert)

B

3. 沙拉薩提：流浪者之歌
   SARASATE: Zigeunerweisen, Op.20
4. 聖薩安斯：序奏和輪旋幻想曲
   SAINT-SAENS: Introduction & Rondo Capriccioso
5. 貝多芬：羅曼史F長調
   BEETHOVEN: Romance In F Major

Violin: JEAN-JACQUES KANTOROW

附解說
小提琴精品(一)
流浪者之歌
羅曼史
Favorite Melody For Violin And Orchestra(1)
1. CHAUSSON: Poeme 蕭遜：詩曲
2. RAVEL: Tzigane (Rapsodie de Concert) 拉威爾：匈牙利吉普賽人
3. SARASATE: Zigeunerweisen, Op.20 沙拉薩提：流浪者之歌
4. SAINT-SAENS: Introduction & Rondo Capriccioso 聖薩安斯：序奏和輪旋幻想曲
5. BEETHOVEN: Romance In F Major
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小提琴精品(一)

樂曲解說

1.詩曲

埃尼斯特、薩遜（ 1855 — 99.），可說是法國羅曼主義精華，其作品以細膩和高貴氣質，可比喻爲香味濃郁的美麗花朵。他最初學法律，25歲進巴黎音樂學院先從馬斯尼後再從佛蘭克學習。通過法郎克與聖，薩安斯爲中心所組織的國民音樂協會活動，以所謂法郎克大的一分子受到其師影响極大，而有毛利斯，布紹爾爲基礎的＜愛和海的詩＞，交響曲變B長調，鐵琴、小提琴和弦樂四重奏協奏曲等等不少可愛作品，其中尤其＜詩曲＞可以說是提高薩遜名氣的傑作。實際上，此曲詩情橫溢旋律流麗順得突出外，對作曲家的熱情昂揚和高尚精神飛翔也實現了罕見的高度境界。

1896 年作曲，初演在次年 4 月 4 日，由呈歇者依樂以小提琴演出。

2.流浪者之歌

巴布羅，沙拉薩提（ 1844 — 1908 ）在多數小提琴名手輩出的十九世紀後半到本世紀初期，以最優秀的存在而風靡一世。自幼顯出非凡才能，在巴黎音樂學院拜師阿拉爾，13歲得頭獎畢業，以後不論歐洲或在其他各地都舉行了世界性音樂活動而獲得光輝燦爛的大成功。據傳其富有魅力的音色，柔和的技巧，使所有的人都被緊緊迷惑住了。

被沙拉薩提名技迷住的當時各作曲家，爲他寫了各類曲子，拉雷的＜西班牙交響曲＞，聖，薩安斯的三支小提琴協奏曲及＜序奏和輪旋幻想曲＞，布魯夫的小提琴協奏曲第二首及＜蘇格蘭幻想曲＞等等都是其中特別有名的曲子。

做爲作曲家，沙拉薩提主要以依據其生國西班牙民族舞蹈的小品知名，＜西班牙舞曲集＞＜巴斯克奇想曲＞等之外，＜流浪者之歌＞爲所有小提琴家喜歡演奏而負有盛名。＜流浪者之歌＞意謂吉普賽曲子，前半部唱出這民族獨特的哀愁，後半部將託着奔放熱情的這樂器華麗難技效果發揮的淋漓盡緻。

3.序奏和輪旋幻想曲

聖桑（ 1835 — 1921 ）對近代器樂復興付出頗多心力，寫出很多具有古典式均衡的管弦樂曲及協奏曲或室內樂曲。他的小提琴曲有三支協奏曲及＜序奏和輪旋幻想曲＞等主要作品，都由於爲名手沙拉薩提所寫而比較突出，有關其開頭＜小長琴協奏曲第一首＞的成立，他有下面的記載。「初次見到沙拉薩提，他正象徵青春年少充滿活氣，淡淡髭影覆蓋他的上唇，那時他已經是極負盛名的人物，他像是很輕易似的，要求給他寫出一首協奏曲，我被他完全迷住並心甘情願答應了他，那就是A長調協奏曲」。

第一首協奏曲是第一樂章較短的曲子，而＜序奏和輪旋幻想曲＞本來被構想爲該協奏曲的終樂章，實際上却成了獨立的一支曲子。作曲是 1863 年，二年後的 1865 年由沙拉薩提獨奏作曲者指揮首次演出。序奏部爲緩慢（マリンコンコ），而以進行曲式旋律開始的快但不太快的主部，即以自由輪旋曲形式寫成而將華麗技巧完全發揮出來。

4.匈牙利吉普賽人（拉威爾）

毛利斯，拉威爾（ 1875 — 1937 ）留下很多知悉而明晰且充滿感覺性洗練的作品。他同時在把異國情感注以生命方面具有優異技巧，尤其在他具有血統的西班牙爲題材的幾首曲子特別出名。＜匈牙利吉普賽人＞係以匈牙利民族舞曲查理達休的＜爲小提琴和管弦樂而作的狂詩曲＞爲基礎，拉維爾在這裡，把吉普賽音樂的憂愁和熱情巧妙運用發揮，並且把它作成具有拉威爾獨特洗練風味的曲子。

5.羅曼史F長調（貝多芬）

貝多芬（ 1770 — 1827 ）留下兩曲小提琴和管弦樂的羅曼史，都是1802～3 年左右的作品，在同時期爲這樂器所作的曲子有小提琴奏鳴曲第 6. 7. & 曲（1802年），第 9 曲＜克羅采＞（ 1803 年 ）等，並在 1806 年出現了大規模的小提琴協奏曲。兩曲羅曼史在這些大作之間，或許可當作這位樂聖的所謂休閑時間，不過它那抒情的美麗旋律却與具有架構的大作別有異趣而成了披瀝樂聖率直心情的可愛小品。尤其第二曲F長調，以緩慢優美調子唱出的開頭旋律，以甜美中帶有柔和親密感以及深動高尚的氣分而廣受喜愛。

演奏者介紹：

近年顯著活躍的法國小提琴家甘多羅， 1945 年 10 月在坎奴出生。就學尼斯音樂學院而於 1958 年 13 歲時以第一名畢業，繼在巴黎音樂學院拜師路尼、貝尼帝庇，就在次年1959年以第一名畢業。自 1962 年在卡爾，弗烈希大賽中得到第一名起，1963 年在倫一帝波大賽得第 6 名， 1964 年帕格尼尼大賽得第一名，而在 1965 年日內瓦大賽中得第二名（第一名從缺），更在 1968 年提波，維爾加大賽中得獎等等，閃爍着各種榮耀。現在除在巴黎音樂學院執教外，以理論家也極爲活躍，而給日本哥倫比亞公司錄製巴哈的＜無伴奏小提琴奏鳴曲＞外，莫札特、布拉姆斯、舒曼、佛烈等，讓人們聽取許多具有豐富感性的演奏。

指揮者井上道義 1946 年東京出生，在桐朋學園大學指揮系拜師齊藤秀雄。 1970 年成爲東京都交響樂團副指揮，1971年米蘭「斯卡拉劇院」主辦的第六屆格度，甘特路里紀念指揮者大賽中優勝而大受注目。同年10月指揮查波布克，莫札特管弦樂團並錄製唱片。1972年在意大利各地指揮外，在倫敦的傑里比達格主辦的講習會中，其才能也得到極高評價。在德國科倫、西班牙、丹麥也指揮過。 1973 年在美國華盛頓首次登台。 1976 年定期指揮日本愛好音樂者樂隊而在日本首次登台外，更在歐洲、東歐、南非各地指揮。1977年就任紐西蘭國立交響樂團首席客座指揮，係日本人在「斯卡拉劇院」指揮新作巴蕾舞蹈的第一人。以後指揮了NHK交響樂團爲首的日本主要交響樂團，在歐洲各地也有不少活動。

新日本愛好音樂者交響樂團，於1972年 7 月以原日本愛好音樂者交響樂團團員約30名爲母體出發，由於小澤征爾的鳞陶，成爲日本主要交響樂團之一而具備了高度實力。

A

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现代钢琴曲

金曲





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現代鋼琴曲「命運」

（法）理查得·克萊德曼演奏

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1. 命運
2. 獻給愛麗絲
3. 秋日的私語
4. 愛的紀念
5. 托卡塔曲
6. 古麗斯郎布斯
7. 羅密歐與朱麗葉
8. 藍色的愛

SIDE TWO

1. 海邊的阿狄麗雅
2. 愛之夢
3. 愛的諧奏曲
4. 一路平安！瑪麗亞！
5. 藍色回旋曲
6. "拉拉"主題曲
7. 玫瑰色的人生
8. 愛情的故事

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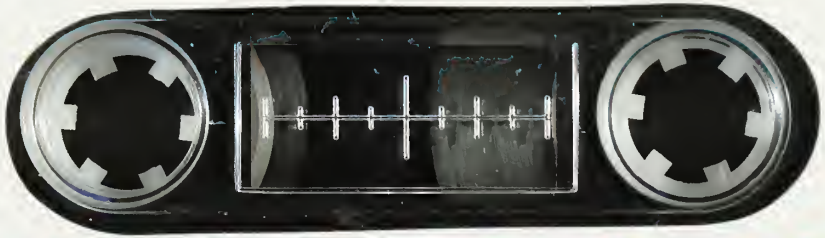
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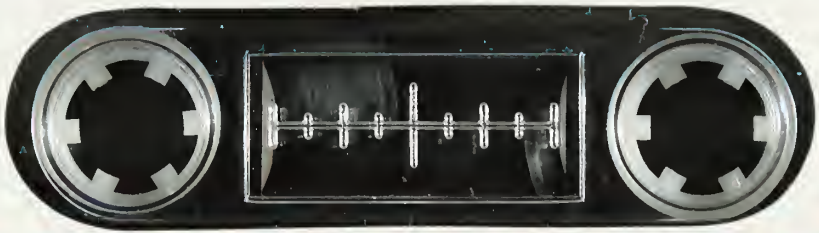
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5.蓝色回旋曲　6.“拉拉”主题曲　7.玫瑰色的人生　8.爱情的故事



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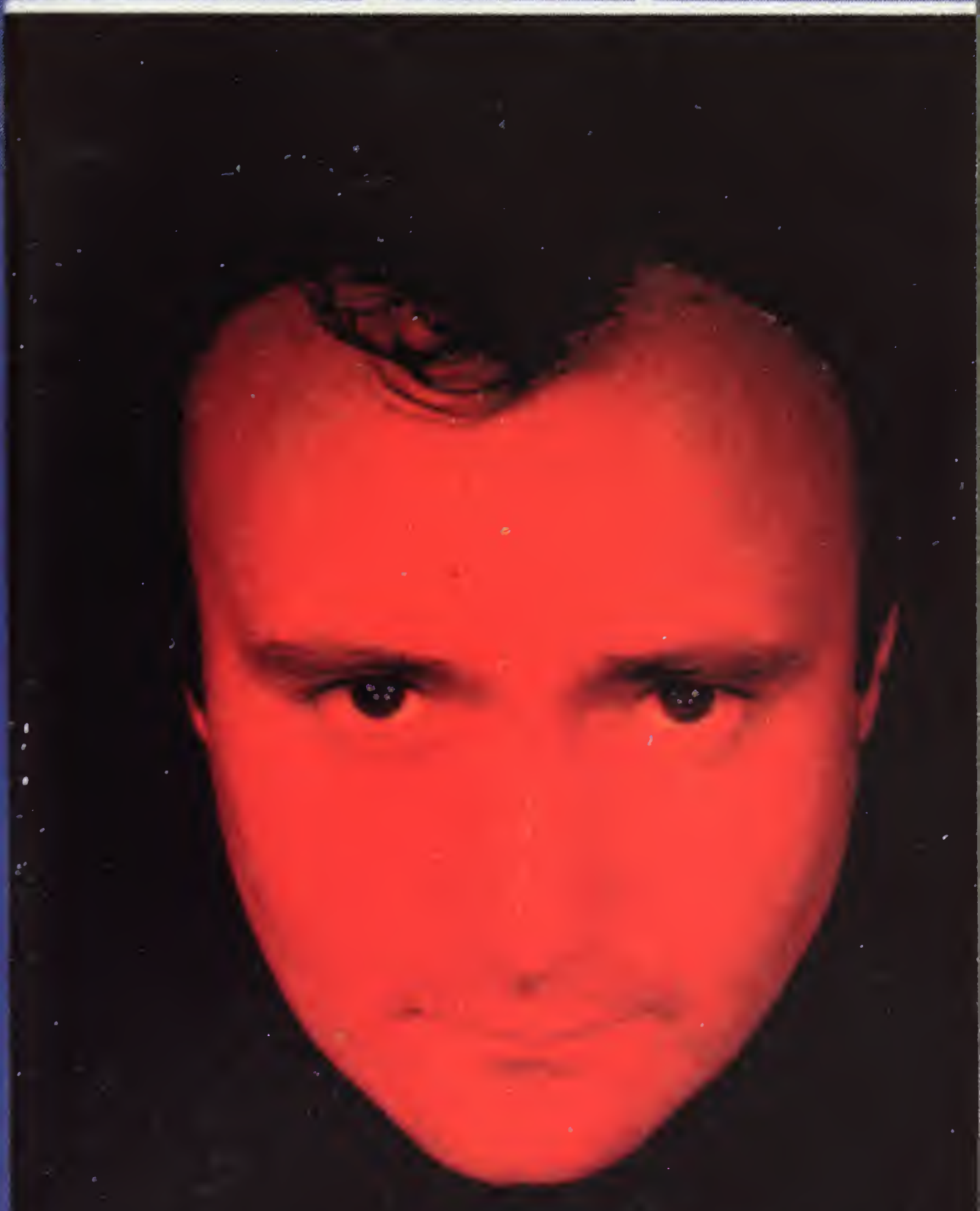
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AND I KNOW — LONG, LONG WAY TO
GO — I DON'T WANNA KNOW
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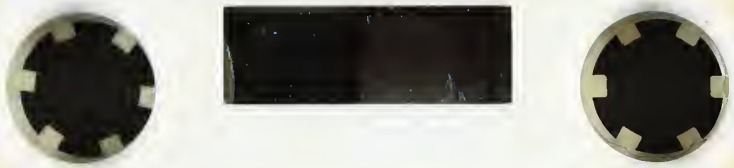


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DON'T LOSE MY NUMBER — WHO SAID
I WOULD — DOESN'T ANYBODY STAY
TOGETHER ANYMORE — INSIDE OUT
TAKE ME HOME

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2



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Side One

Sussudio
Only You Know And I Know
Long Long Way To Go
I Don't Wanna Know
One More Night

Side Two

Don't Lose My Number
Who Said I Would
Doesn't Anybody Stay Together Anymore
Inside Out
Take Me Home

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- 今夕何夕
- 阿蘭娜
- 夕陽西下
- 痴痴的等待
- 無限相思無限愁

- 湖畔四拍
- 夢裡相思
- 懷念
- 初戀女
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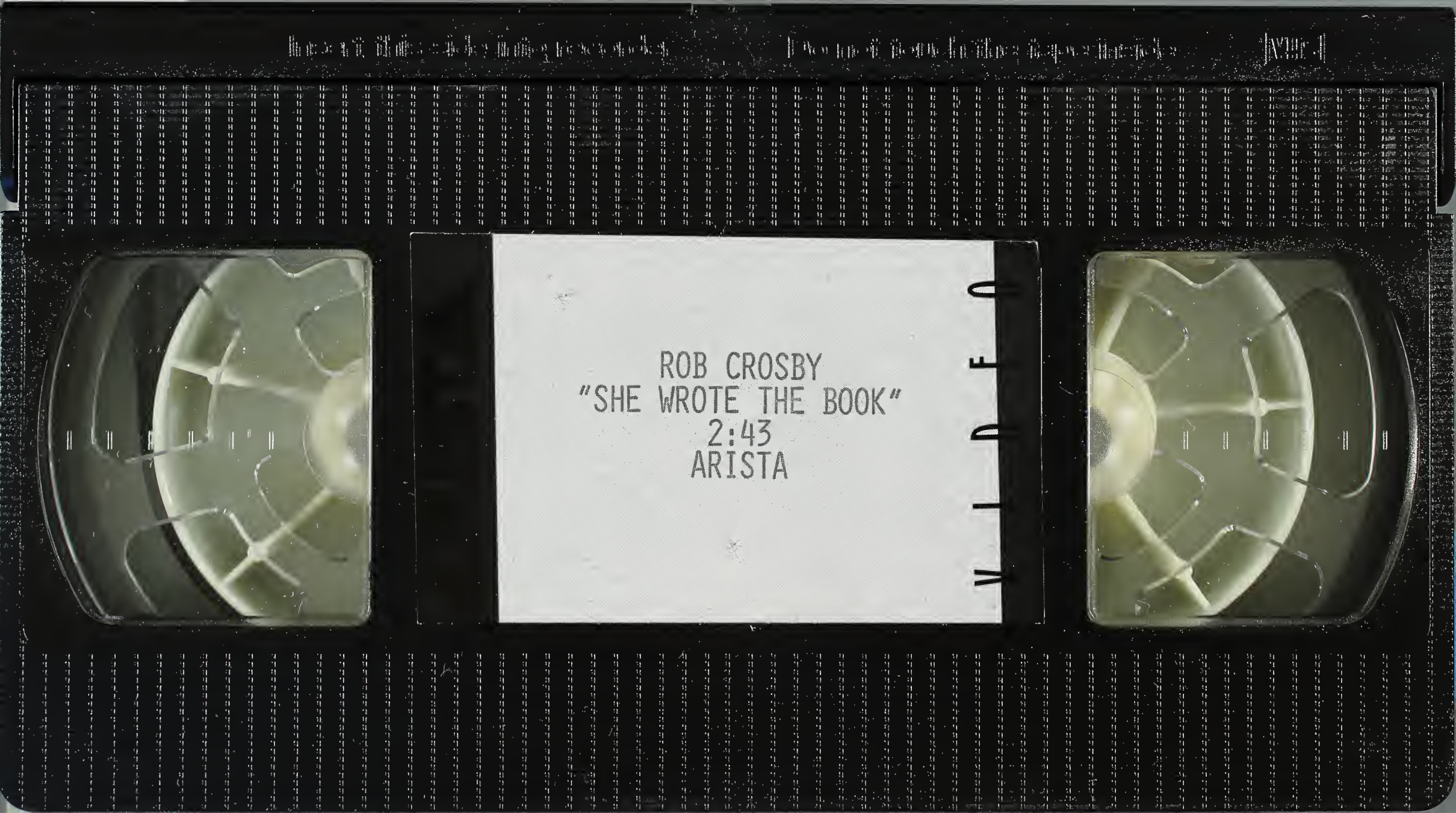
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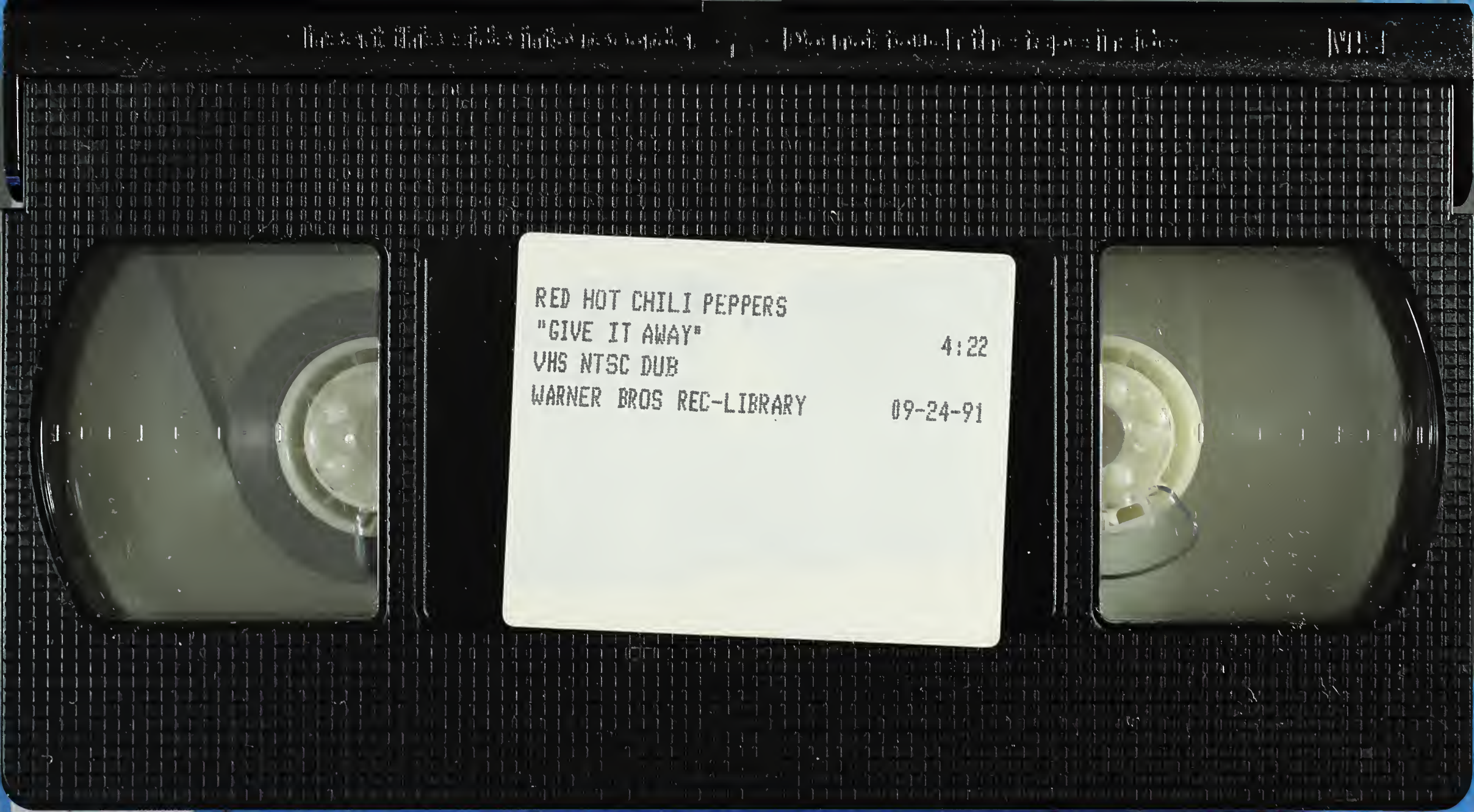
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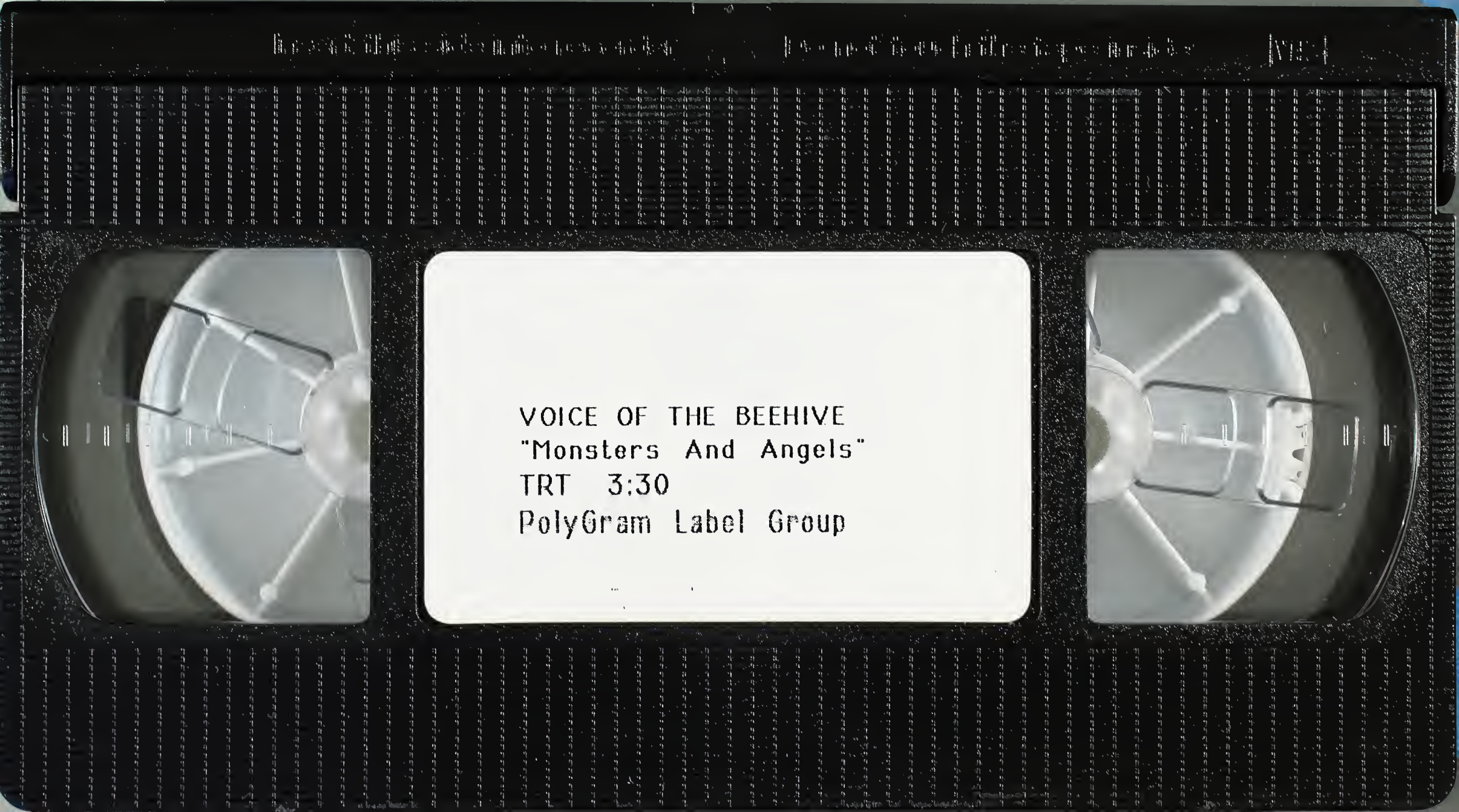
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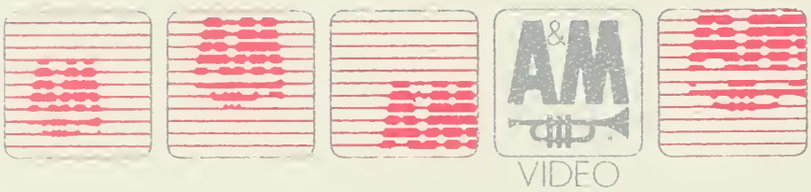
"Candle"
SONIC YOUTH
Length: 3:57; 6/10/89
Director: Kevin Kerslake
Producers: Tina Silvey
Mitchell Rothzeid

VOICE OF THE BEEHIVE
"Monsters And Angels"

TRT 3:30
PolyGram Label Group

PolyGram Label Group
825 8th Ave. 24th Fl.
New York, NY 10019
on loan for promotional use only

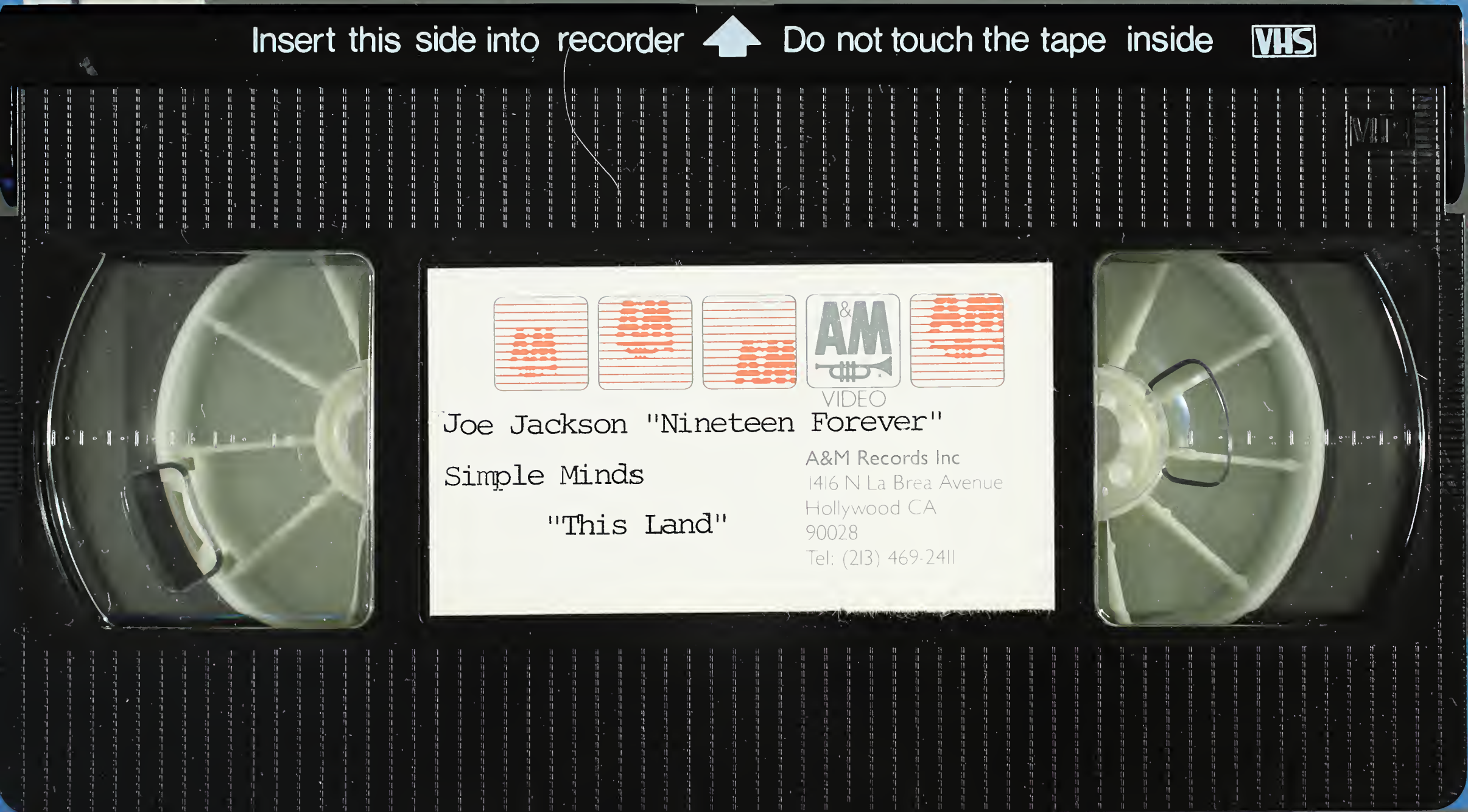

VOICE OF THE BEEHIVE
"Monsters And Angels"
TRT 3:30
PolyGram Label Group



JOE JACKSON "NINETEEN FOREVER"
SIMPLE MINDS "THIS IS YOUR LAND"

A&M Records Inc 1416 N La Brea Avenue Hollywood CA 90028 Tel: (213) 469 2411

Insert this side into recorder ⬆ Do not touch the tape inside VHS



A&M VIDEO

Joe Jackson "Nineteen Forever"

Simple Minds

"This Land"

A&M Records Inc
1416 N La Brea Avenue
Hollywood CA
90028
Tel: (213) 469-2411



POLYGRAM RECORDS

SCREAMING JETS
"BETTER" 4:40
"COME HOME" 2:49
4/16/91

F

THE SAINTS

"GRAIN OF SAND"

UNDERWORLD

"UNDERNEATH THE
RADAR"

DP705
VHS

IN-EFFECT

LIVE IN
NYC '91

TELEWORLD
VIDEO CORP.

RED HOT CHILI
PEPPERS
"GIVE IT AWAY"
4:22
VHS NTSC DUB
WARNER BROS REC
-LIBRARY
09-24-91
D10665

SILVEY + CO.

VOICE OF
THE BEEHIVE

"Monsters
And Angels"
TRT 3:30


A&M
VIDEO

SAWYER BROWN COMPLIATION-

"Some Girls Do"
EPK
"The Walk"
"The Dirt Road"